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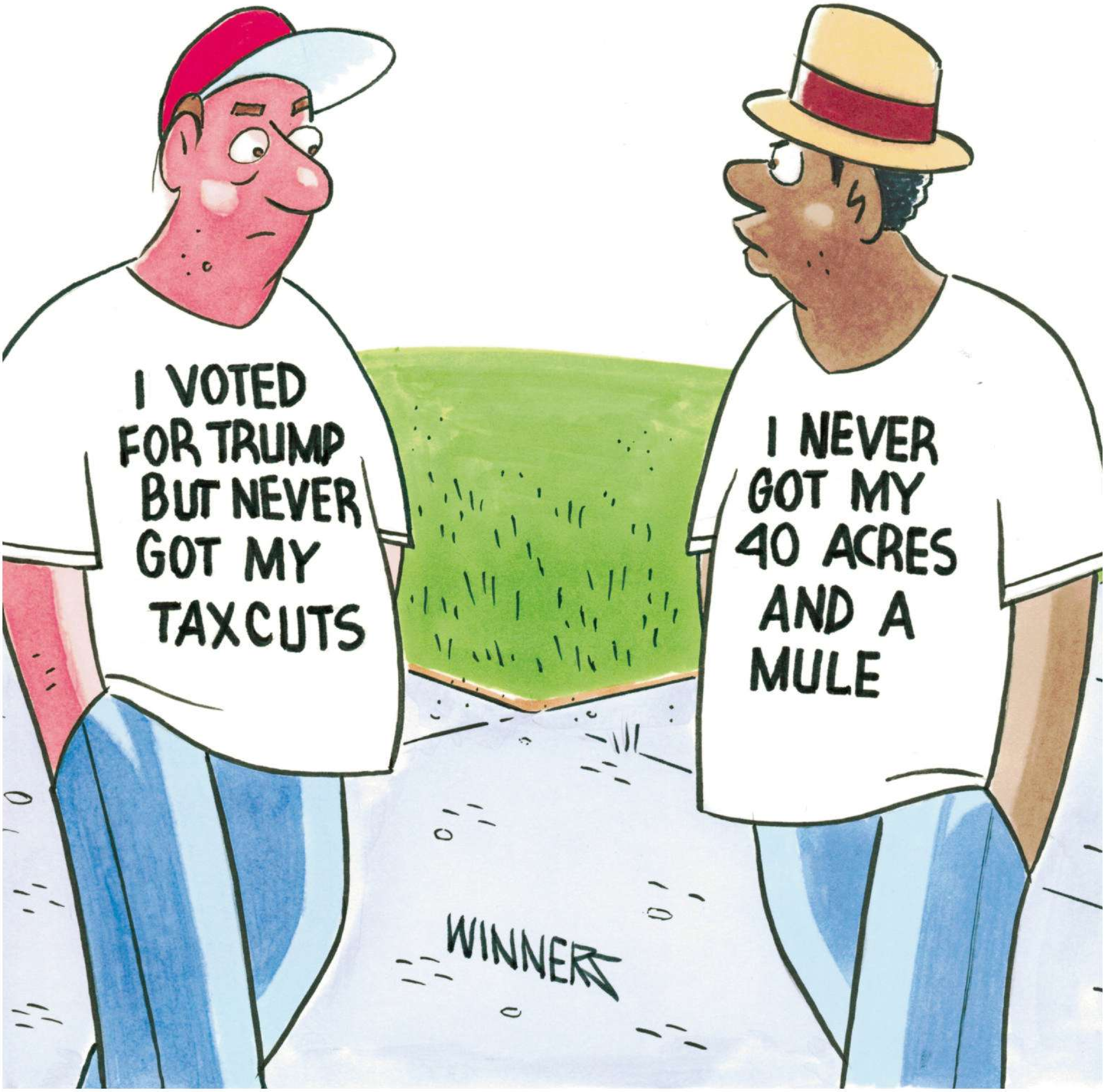
I VOTED FOR TRUMP BUT NEVER GOT MY TAXCUTS
I NEVER GOT MY 40 ACRES AND A MULE
WINNER

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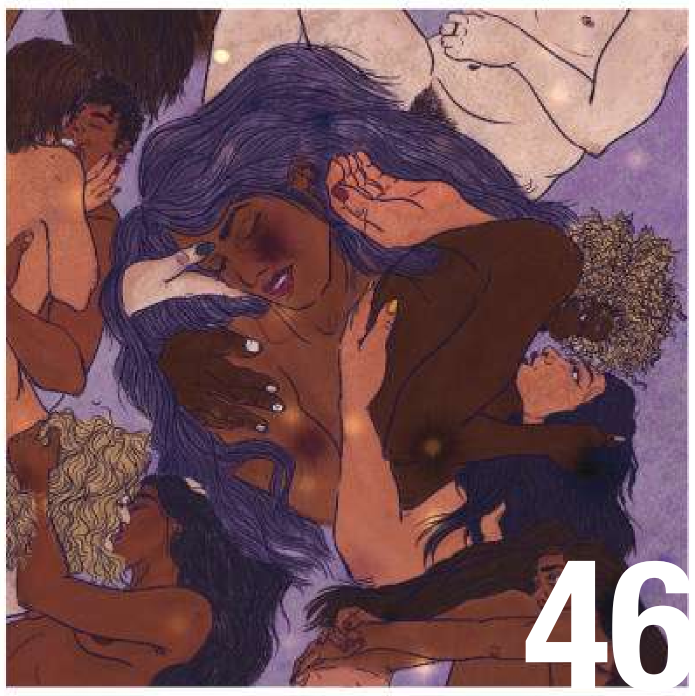

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Larry Flynt

HOW TRUMP BLEW THE CORONAVIRUS RESPONSE

Conservative mouthpieces have been comparing Trump's response on the COVID-19 pandemic to Obama's response to the H1N1 swine flu epidemic in 2009, noting that 12,000 Americans died of the disease over a year-long period. But there are important differences: The first domestic case of swine flu was detected on April 15. Obama declared a public health emergency and the CDC began releasing antiviral drugs to treat it a mere 11 days later, on April 26. The first test to detect the virus was approved by the FDA two days later and began to ship on May 1st.

Moreover, this new swine flu originated in Mexico and hopped to the U.S. almost simultaneously; we had no history of how severe it could be. With COVID-19, on the other hand, we had ample evidence of what could happen: the raging contagions in China, Southeast Asia, Iran and Italy. Yet the President continued a series of brazen lies and ignorant happy talk, his primary concern being the stock market and his own reelection. Crucial weeks were lost due to this dithering, when we know that every single day of delay counts massively for containing an epidemic.

When asked in January if there were worries about the pandemic affecting the U.S., Trump responded, "No. Not at all. And we have it totally under control. It's one person coming in from China, and we have it under control. It's going to be just fine." Instead of using the World Health Organization's proven coronavirus test, Trump's CDC used its own flawed test, and Trump didn't remove regulations preventing hospitals and labs from developing their own test. This gave the virus precious time to spread and explode. Then Trump actually blamed Obama for this fiasco, saying, "The last administration left us nothing. We started off with bad, broken tests and obsolete tests." But tests are specific to a virus, and SARS CoV-2 did not even exist when Obama was in office!

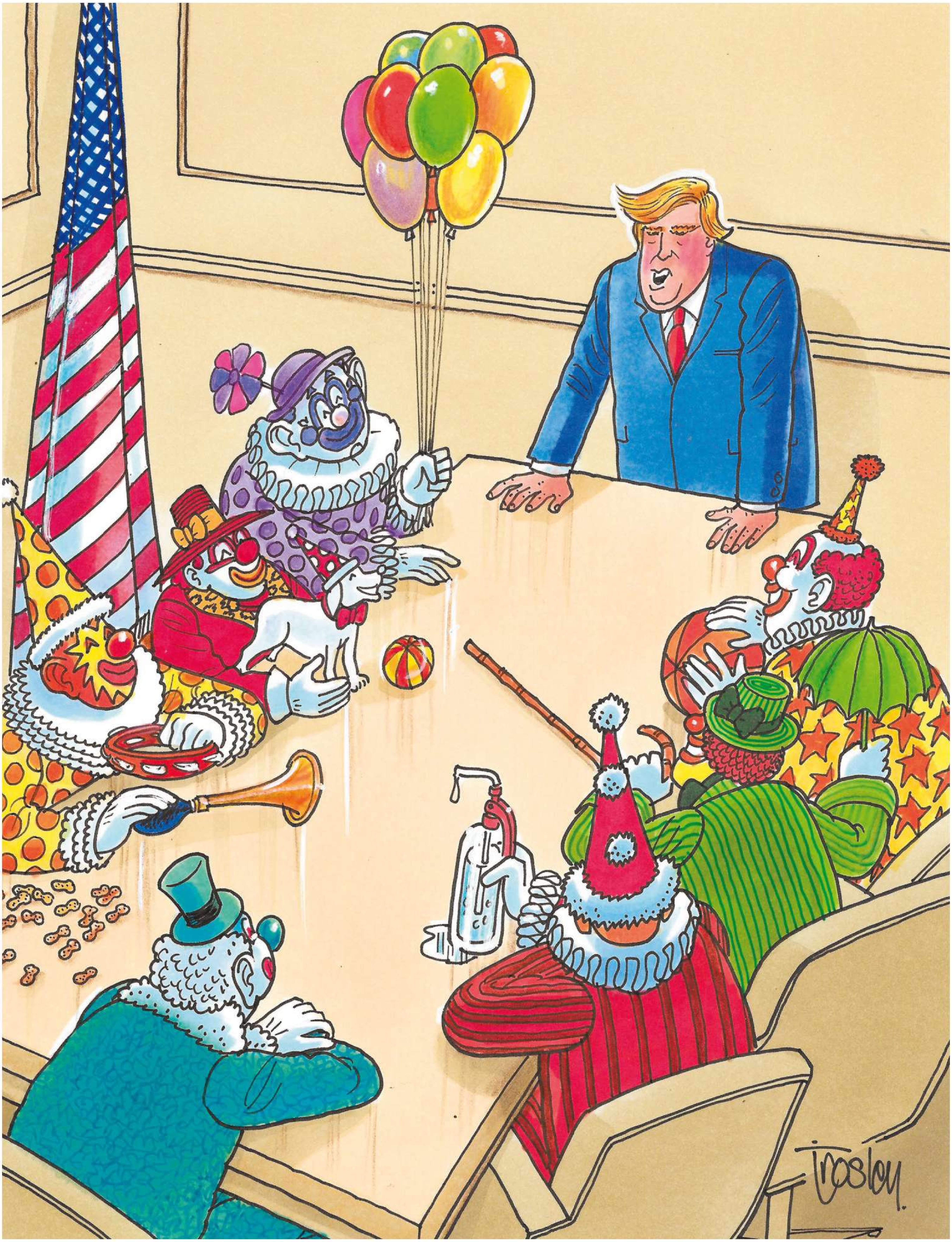
Under former national security adviser John Bolton, the National Safety Council's "pandemic response team" was largely disbanded. Later, Trump cut the National Institute of Health's grant for studying bat coronaviruses in China and, incredibly, cut off American financial support to the World Health Organization in the middle of this pandemic.

One of Trump's worst moves was giving Americans abroad only three days to return to the U.S. when he banned all flights from most of Europe in March. About a dozen American airports handled this sudden surge of traffic with inadequate staffing, with returning travelers packed like sardines waiting for temperature scans, many of them asymptomatic and surely spreading the infection to others undetected before flying off to destinations all across America.

Perhaps the dumbest thing ever uttered by an American President was Trump's moronic suggestion that injecting disinfectant, like Clorox bleach, into the body could kill the coronavirus. Calls to poison control centers across the country spiked after that idiocy.

The U.S. and South Korea first detected COVID-19 on the same day, January 20. As of mid-May, South Korea has logged a total of only 263 deaths, for a rate of 5 per million citizens, while the U.S. leads the entire world, with over 93,000 deaths and a rate of 283 per million. Thanks to Trump, we're number one! The world is shocked and bewildered by these facts, with *Irish Times* columnist Fintan O'Toole expressing it best: "Over more than two centuries, the United States has stirred a very wide range of feelings in the rest of the world: love and hatred, fear and hope, envy and contempt, awe and anger. But there is one emotion that has never been directed towards the U.S. until now: pity."

Larry Flynt
Publisher



"I've asked you all here again today to help me to come up with more ways to handle the coronavirus pandemic."

“A CANCER ON THE DOJ”

ONCE THE CORONAVIRUS AND TRUMP ADMINISTRATION HAVE PASSED, THE DISEASE INFECTING THE JUSTICE DEPARTMENT WILL STILL LINGER.

When this nightmare ends, and it will, there is going to be a lot to restore beyond the death and economic devastation. Cleanup of the Trump Administration’s American carnage should begin with the rotting core of what was once the heart of our Constitutional democracy: the U.S. Department of Justice (DOJ).

Presumptive Democratic Presidential candidate Joe Biden is fond of saying that America “can overcome four years of Donald Trump, but eight years will literally begin to change the character of this nation.” Too late, Joe. No matter how you feel about the former Vice President, Trump’s corruption has *already* infected the entire executive *and* judicial branches of government. Without a legitimate system of justice and rule of law, everything else will collapse around us.

As campaign season and panic from COVID-19 suck up the oxygen in our now-never-ending news cycles, Trump’s most lasting and dangerous attack on “the character of this nation” will be the malignant rot he has seeded within the once-revered Justice Department.

Just hours after corrupt Senate Republicans completed rigging Trump’s impeachment trial in February, the President went to work to “settle all family business,” as *Godfather*’s Michael Corleone decreed. Trump went about it less like a Mafia don, thankfully, than a third-world strongman. He cleansed the top reaches of the executive branch, from decorated war vets in the National Security Council to hand-picked senior appointees at federal agencies and embassies around the world. Anyone suspected of “disloyalty” to the President had to go, even those in the Oval Office.

But the purge of suspected “enemies” was only the beginning of Trump’s twisted retribution and paranoid retaliation. With his fixer and consigliere William Barr in place as U.S. Attorney General, Trump’s DOJ made several astonishing moves resulting in an all-out crisis of confidence at the nation’s top law-enforcement agency. Luckily for Trump, his bungled response to the coronavirus pandemic came just in time to distract the media and public.

As his fixed Senate acquittal on two articles of impeachment wound down, Trump’s confidant Roger Stone was in hot water. The self-described GOP dirty trickster faced years in prison after being found guilty on seven counts of lying to Congress during its investigation of Russian meddling in the 2016 Presidential election, as well as witness intimidation. (Stone reportedly emailed “Prepare to die, cocksucker” to one potential witness.)

At the same time, Lieutenant General Michael Flynn—the President’s former national security adviser and one of his earliest supporters—also faced incarceration. Flynn pleaded guilty to lying to federal investigators about his contacts with Russian officials during the 2016 Presidential-election campaign.

In Stone’s case, prosecutors recommended a sentence of seven to nine years based on federal sentencing guidelines. The day they filed their memorandum, Trump took to Twitter to call it “horrible and very unfair” and a “miscarriage of justice!”

A day later the DOJ told the court that the original recommendation “does not accurately reflect the Department of Justice’s position on what would be a reasonable sentence in this matter.” That night, Trump tweeted his “Congratulations” to Barr for “taking charge” in the case. However, the agency’s change of course prompted four career prosecutors to withdraw from the case in protest, and one resigned.

Lisa Graves, a deputy assistant attorney general in the Bill Clinton Administration, knows the territory well. The veteran of all three branches of government told me she “can’t recall a single instance of that sort of interference” in any case during her years at the DOJ. “The idea that the top of the department would ever be *dictating* to prosecutors what they can call for in a sentence of a person who has been *convicted* of a crime is unheard of.”

Within a week more than 2,000 former DOJ employees signed an open letter calling for Barr’s resignation, characterizing his intervention as unprecedented.

Graves, the founder of government watchdog True North Research, warned, “This is a crisis that is unparalleled in the modern history of the Justice Department. It’s a Constitutional crisis and really an existential crisis because this is an active assault on the rule of law in this country.”

It wasn’t only the Roger Stone case. Months earlier, with little notice, the DOJ also reversed course with Michael Flynn, deeming probation as “a reasonable sentence.”

These “outrageous” interventions on behalf of Trump’s friends and allies, Graves charged, “signals yet again that Barr is acting as if he’s the President’s personal attorney and is disregarding the actual mission of the Justice Department and its history and traditions of independence from political pressure by Presidents to get involved in *any* prosecution, let alone someone close to the President.”

“This sort of behavior is turning America into a banana republic,” she railed, describing Trump as “a banana Republican. It’s not even really Republicanism anymore. It’s Trumpism, and Trumpism has infected the Justice Department at the highest level. To use the famous words from the Nixon impeachment effort, it is a cancer on the Justice Department.”

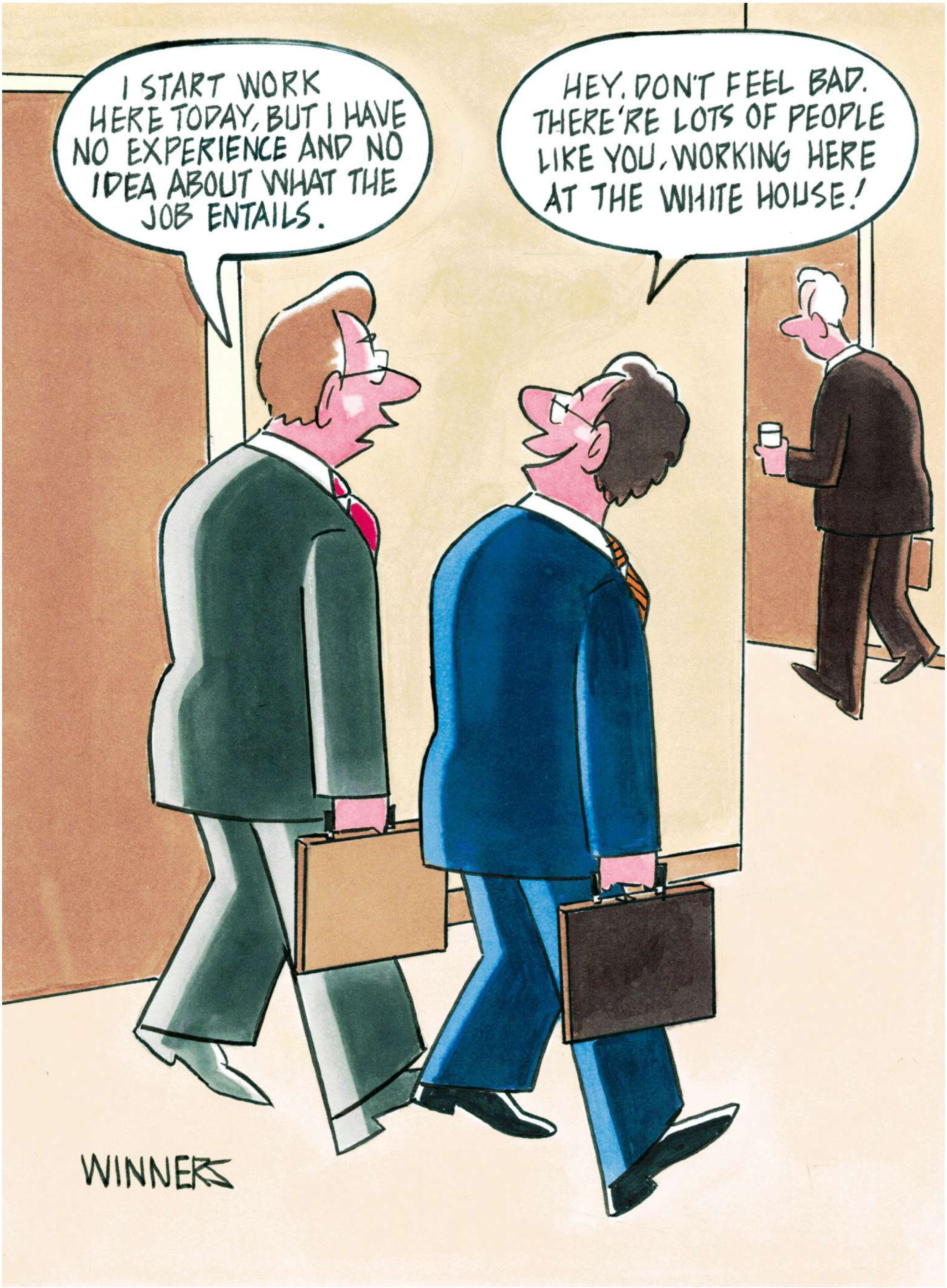
“This is a crisis that is unparalleled in the modern history of the Justice Department. It’s a Constitutional crisis and really an existential crisis because this is an active assault on the rule of law in this country.”

The reference was apt. Stone was a Nixon henchman who famously sports a huge tattoo of the disgraced former President’s face on his back. There is still room for Trump’s once a virtually inevitable pardon is issued.

Francis Bacon’s words “The Place of Justice Is a Hallowed Place” are engraved over a side door at DOJ headquarters in Washington, D.C.—an agency now metastasizing from within. Graves laments that the U.S. Attorney General—the nation’s chief law-enforcement officer—has gutted the very idea of the “rule of law” even as “a lot of people have been burrowed in to the administration by this President, people who are extreme partisans not even suited to the jobs they’ve been appointed.”

Graves worries that the damage may be irreparable as more career federal officials head for the exits or are pushed out by Trump and his corrupt enforcer: “That’s a loss to the American people. I don’t know if they’ll come back in a new administration,” she told me, adding chillingly, “if there is one soon.”

Brad Friedman is a Los Angeles-based investigative journalist, radio host of the nationally syndicated *BradCast*, political commentator, troublemaker and publisher of *The Brad Blog* (**BradBlog.com**).


I START WORK HERE TODAY, BUT I HAVE NO EXPERIENCE AND NO IDEA ABOUT WHAT THE JOB ENTAILS.
HEY, DON'T FEEL BAD. THERE'RE LOTS OF PEOPLE LIKE YOU, WORKING HERE AT THE WHITE HOUSE!
WINNERS

BRIAN KEMP

The rise of Donald Trump inspired a small army of conservative dimwits and grifters to follow in his footsteps. If such an ignorant buffoon could gain the highest office in the land, then any damn fool could run for higher office with a chance of winning. A prime example is the current Republican governor of Georgia, Brian Kemp.

Unlike Trump, Kemp did have some political experience to fuel his ambition: He served in the George state senate for four years before becoming Georgia's secretary of state from 2010 to 2018, when it dawned on him that he could be governor material and threw his hat in the ring. His hero, Trump, even endorsed him in the Republican primary. There was one big roadblock in his way, however: Georgia has one of the highest African-American populations in the country, at around 30%, and about 90% of African-Americans vote Democratic most of the time. Worse, Kemp's Democratic opponent was Stacey Abrams, a black woman—meaning black voters would be especially motivated to get to the polls in droves and vote not only for her, but other Democratic candidates as well. It was looking like a nightmare scenario for Republicans in deep-red Georgia.

But Kemp had an ace up his sleeve: As acting secretary of state, he was the top official overseeing the election. Former President Jimmy Carter, the Georgia NAACP and Common Cause all demanded that Kemp resign as secretary of state while he was running for governor—like a judge recusing himself from a case in which he has a private interest. But Kemp refused and set about completing what he started in 2010: the most naked, outrageous spree of voter suppression in American history—Jim Crow 2.0.

He started in 2010 by implementing an "exact match" policy for voter registration cards: If there was a single hyphen out of place or any kind of typographical error that didn't exactly match the voter's driver's license registration, then the citizen was purged from the rolls. Over 75% of those purged were minorities: African-American, Latino and Asian, whose names were more likely to be written with hyphens. The Department of Justice shot this monstrosity down, but Kemp rammed a slightly modified version through the state legislature and continued the purges. Since then, Kemp and cronies have canceled 1.4 million voter registrations.

Next he started closing polling stations: 214 total, the vast majority in African-American communities. Long drive times and longer waits discourage those who work for a living from voting. On a single day in 2017, eight months before he announced running for governor, Kemp canceled a staggering half million voter registrations—8% of all voters in Georgia. Investigative journalist Greg Palast found that of 534,000 Georgian voters who were purged, 334,000 of them still lived where they were registered and had changed no personal information. And by October 2018, more than 53,000 new voter registration applications were frozen by Kemp—75% of them minorities.

To seal the great swindle, Kemp's goons locked up thousands of voting machines on Election Day 2018, forcing long waits in inclement weather for districts with Democratic majorities. Many of the voting machines that were delivered to these districts were missing power cords! Take that, donkeys! Kemp won, of course, in one of the sneakiest, corrupt ass-fucks of democracy in world history. Somewhere in heaven or hell, George Wallace and Bull Connor are smiling on Georgia now.

During the campaign, Kemp deepened his Southern drawl and framed himself as a badass redneck in one ad, saying, "I'm so conservative, I blow up government spending. I own guns, and no one's taking 'em away. My chainsaw's ready to rip up some regulation. I got a big truck just in case I need to round up criminal illegals and take 'em home myself.... If you want a politically incorrect conservative, that's me." In another ad, he sat in his living room with a double-barrel shotgun across his lap, aimed at a young suitor to one of his daughters, triggering the old "shotgun marriage" meme. Only after the boy, Jake, professes "a healthy appreciation for the Second Amendment," does Big Daddy Kemp smile on him. The National Law Enforcement Partnership to Prevent Gun Violence slammed the ad for "perpetuating domestic violence and misogyny while modeling egregiously unsafe behavior." You never, ever point a gun at anyone, loaded or not, unless it's in self-defense. But this was red meat to Georgia's good-ole-boy bubbas.

Governor Kemp's first order of business was taking the state further back to the Confederate era by outlawing abortion of any fetus with a heartbeat. That usually begins very early, in the sixth week after conception, before most women have any clue they are pregnant. He also proposed a "religious freedom and restoration" bill that would permit any private or public employee to refrain from dispensing contraception devices to women or services to LGBT couples if the employee's religious beliefs were offended.

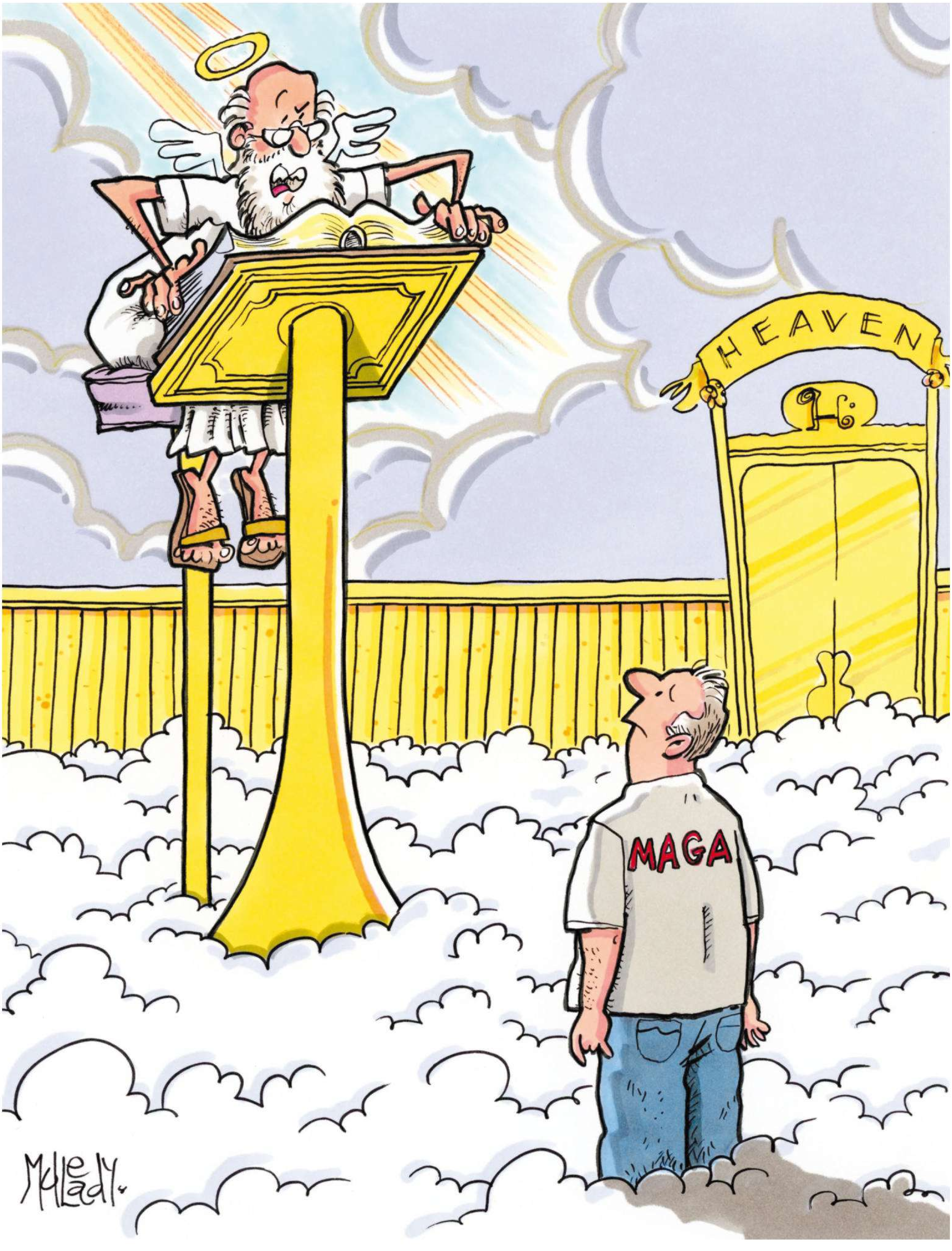
Following his Orange Fuhrer in the White House, Kemp opposed Medicaid expansion in Georgia and fumes about overturning the Affordable Care Act, which he calls "an absolute disaster"—with no better alternative offered, of course. The health of Georgian citizens is a nonexistent priority for this Asshole.

Most Americans had never heard of Governor Kemp until he made headlines on April 1 this year—Fool's Day, appropriately—by announcing that Georgia would finally impose a lockdown order for COVID-19, one of the last states to do so, because he had just learned that asymptomatic people could spread the virus! Hell, this was widely known way back in January, and by March goat herders in outer Mongolia were probably aware of the fact. But Badass Brian was just following Trump's lead in managing the deadly pandemic with mind-boggling ignorance and denial. Then he upped the ante by ending the too-short quarantine before any other state, on April 24. To make a case for this lethal dumb-fuckery, Kemp cooked the books again: The chart he used to show a decline in COVID-19 infection was ordered like this: April 30, May 4, May 5, May 2, May 7, April 26. He switched and scrambled the dates—the first Thursday in May followed by the last Sunday in April—to make the illusion of a decline. He didn't flatten the curve—he flip-flopped it! Even Trump said that Kemp was reopening Georgia too soon, and most Georgians sensibly agreed, giving Kemp the worst approval rating of all governors for handling the virus crisis: only 39% positive, versus 61% negative.

Just like his idol in the White House, Kemp has a history of shady business dealings. In 2018, he was sued for failure to repay $500,000 in business loans that he had personally guaranteed to Kentucky-based company Hart AgStrong, under investigation for possible felonies according to Georgia law. Later in 2018, it was reported that Kemp-owned companies owed more than $800,000 to First Madison Bank and Trust in Athens, where he is a stockholder and founding member. Such "insider loans" are legal, as long as the loan conditions are the same as for any other borrower. But when a local Fox News affiliate asked Kemp to divulge these conditions, he refused. What is he hiding?

Aping Trump's disastrous mismanagement of the COVID-19 crisis, Kemp's decisions will surely cost the lives of many citizens that could have been saved had he any respect for science and the facts. But we know that African-Americans are more vulnerable to this virus than other races, so maybe that entered into Kemp's calculations—a final solution for this flaming Asshole's white supremacy regime in Georgia.

PHOTO BY UPI/ALAMY


HEAVEN
H
MAGA
McLeady

"Let's see—no murders, no adultery, no lying or stealing... Wait! What's this? You voted for Trump in 2016? You go to hell, asshole!"

BIG LOVE, SMALL PACKAGE

In this age of fake news and Russian Twitter bots, one would certainly be forgiven for casting doubt on this totally legitimate news story. So please, try to keep an open mind as we attempt to explain Dinky One, the new dating site for guys with small dicks.

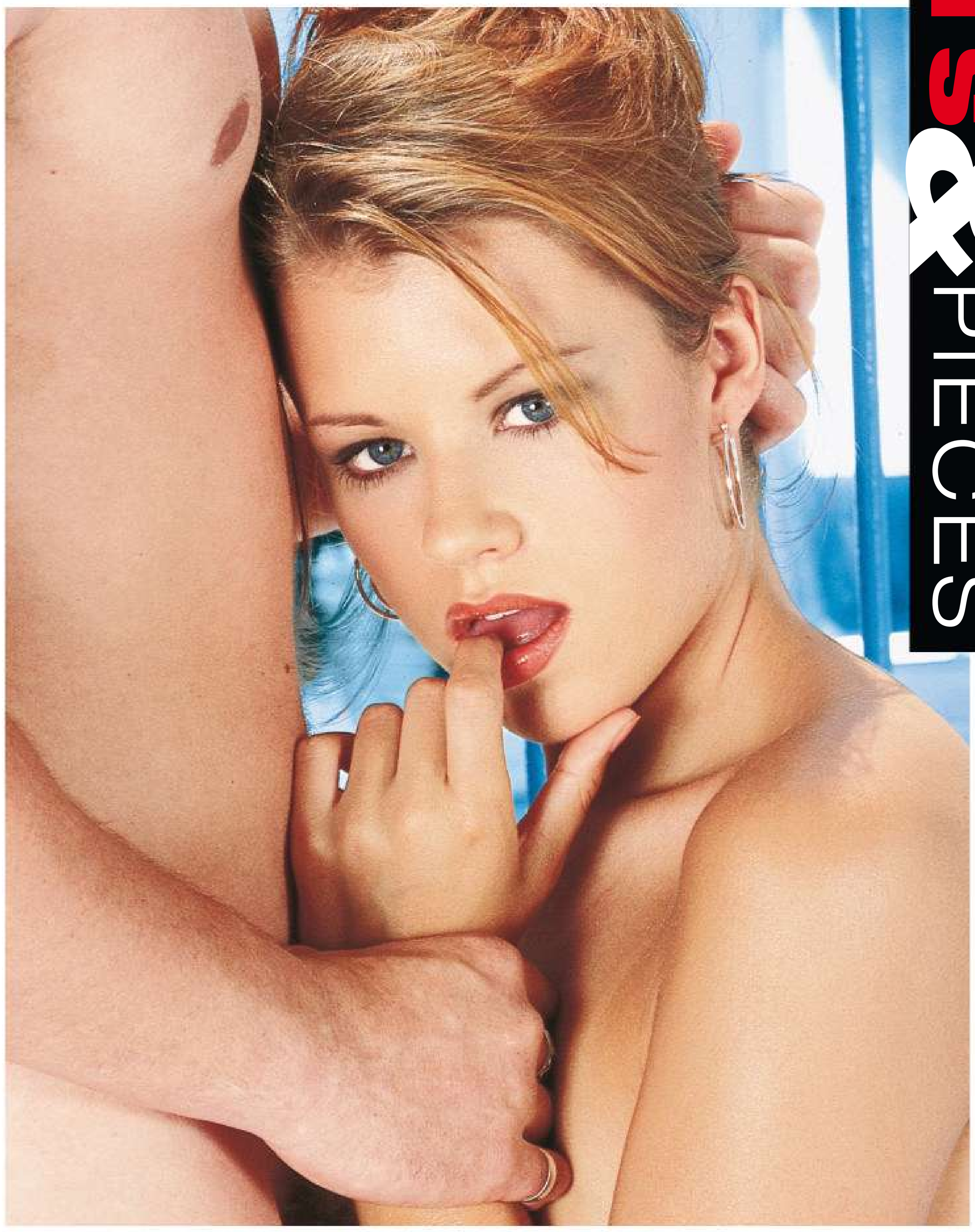
Forget for a moment how derogatory the name seems or how this could be construed as a guerrilla marketing prank. Just accept the fact that this is a real thing, and we're going to seriously consider its existence, nay, purpose.

As reported by the *New York Post* (this is hard news, people), the new matchmaking site aims to pair not-so-well-endowed men with women who prefer a more ergonomic fit. Membership into this elite dating pool is fairly straightforward: Fully erect, you must be smaller than 5.5 inches—this is more or less the global average, though there's much debate over the proper technique for penis measurement. As of March, the site claimed over 27,000 members, "with a ratio of 71% male to 27% female and 2% transgender."

Naturally they offer testimonials aplenty, but one fan, 28, and her preference for smaller dongs caught our eye: "I find sex painful with a man bigger than four inches and in the past have had to resort to oral but miss that close intimacy of sex."

For further confirmation, we turn to the ace researchers at AskMen, who provide us with quotes from actual women, reminding you that supersized ain't all it's cracked up to be:

- "I think small penises are way sexier than big ones, and I'm not afraid to admit it."
- "Unpopular opinion: I actually prefer having sex with guys [who have] smaller penises. If it's too long, it just hurts."
- "Large penises are okay to look at, but in terms of guys I want to sleep with, I prefer men with small penises."
- "Big penises disgust me and make me feel weird. I prefer a small penis any day."



- "I honestly like small penises. Like, they don't hurt as much, and you don't gag anywhere near as often."

So there you have it: feels good, nice to look at, not disgusting.

"Good things come in small packages." —SHUBHAM CHOUDHARY, AESOP GREEK FABULIST

YOUR CHEATING HEART

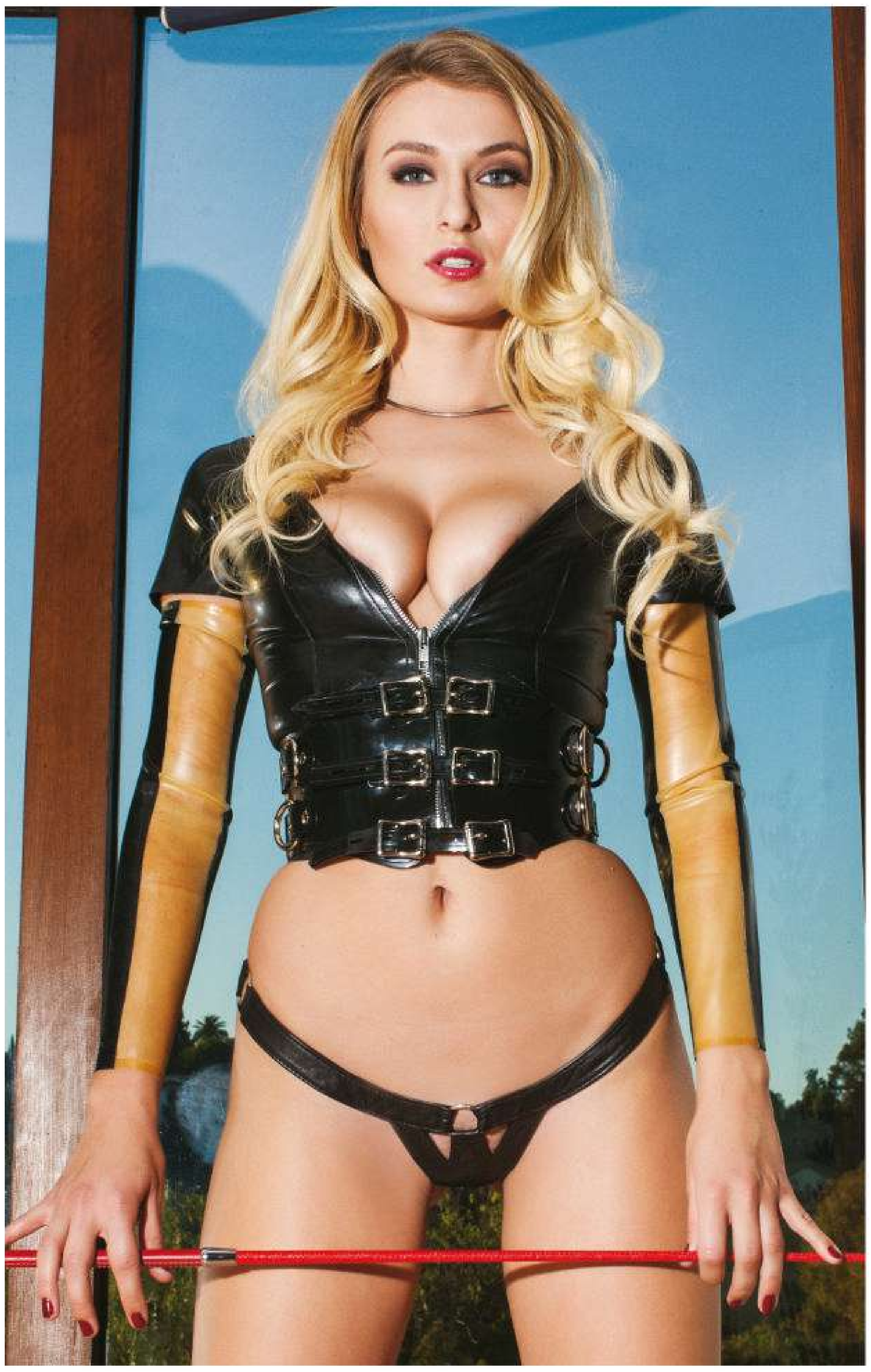
Everyone has their own hang-ups and hard lines when it comes to adultery, but at the end of the day cheating isn't a crime, and this is still a free country, right? Right? And it's only once we get past our own preconceptions that we can begin to learn and understand one another and the constructs designed to control us. To wit: kink. Who do you think feels less inhibited in exploring their deepest desires? Hint: He doesn't drive a minivan.

Ding ding ding! That's right, cheaters are statistically more likely to get their freak on without fear of judgment. That is, according to a recent Ashley Madison survey of 2,625 respondents—and we all know that their objectivity in this matter is unimpeachable.

If you recall, Ashley Madison is a dating service marketed specifically to cheaters. And a majority of users—52% to be exact—said the best part of their affair was that it allowed them to explore their sexual fantasies, as noted on *Insider.com*. Additionally, 46% said they explored kinks or fantasies outside of marriage because their partners weren't interested.

How these kinks break down should come as no surprise, with anal (not everybody's cup of tea) coming in at number one (28%), followed by role-play (17%) and edging (15%), or orgasm control. Exhibitionism (11%) and voyeurism (10%) missed the podium, but combined, they account for almost a quarter of the pool.

What is conspicuously absent from the survey is the act of cheating itself. Society tells us it's wrong, taboo, but is that why it feels so good? In the spirit of supply and demand, Ashley Madison exists for a reason.



DEAL OR NO DEAL

This article comes with a preface. It's really more of a shout-out to all the hardworking reporters who maintain their commitment to uncompromising journalism. Thank you, especially those of you who know the value of a good kicker.

This month we single out Scott Carroll of KATV in Arkansas. Not sure if he's a crime reporter or a beat journo, but he sure knows how to sniff out clickable content. The story, a mere 147 words, details a 72-year-old man who informed police he had been beaten with his own walking cane after things turned sour with the escort he'd hired. And yes, it gets better.

Said beating transpired at the Ritz Motel (classy!) on Asher Avenue in Little Rock, where our septuagenarian met up with one Toylonda, whom he intended to pay for sex. According to the police report, the two could not agree on a price, so when negotiations broke down, she demanded $20 for her time. And that's when everything sort of went south.

Police said the victim suffered a deep cut on his forehead and possibly a broken arm. No arrests were made, but let's take a giant step back and ask aloud, "Is it ever okay to haggle with an escort?"

The short answer: No. One sex worker, who chose to remain anonymous, breaks it down for us. There's really no second-guessing a service provider's rates. Quote: "What may seem like just 'one hour of her time' to you is actually several hours of advertising, communication, screening, STD tests, general beauty maintenance, location scouting/renting, time getting ready for dates, etc., to make sure your fantasy comes to life for that hour. When you negotiate prices, you invalidate the work that you don't see, therefore undermining the worker—who is already part of a marginalized community, who does one of the most misunderstood jobs in the world. Not to mention the risk involved. This is a luxury service. Her and her prices need to be respected."

And don't forget to tip.

SIGN O' THE TIMES

We here at HUSTLER are fascinated by the sex lives of the British. Under the covers, they're just so unabashed and raunchy, and yet outwardly everything appears so proper, perhaps due to those years of living under the chaste yolk of a strict monarchy. Anyway, a recently revealed scandal was just too cute *not* to report, so here we are.

According to *The Independent*, a certain staple garden plant has recently fallen out of favor because of its alleged connection to swinging. Pampas grass—native to South America and named after the Pampas region in Brazil, where it originates—is apparently a well-known calling card for letting neighbors know that you are 100% down with key parties (no disrespect to the swinger community; we know this is a dated reference).

Sales of the grass have plummeted by more than half in recent years, supposedly because gardeners are too afraid they'll be associated with the swinging community. As to its origins as signifier of extramarital shenanigans, they are murky at best. Many scoff at the notion, but that hasn't stopped curious suburbanites from pestering confused neighbors who just thought it looked nice next to the rhododendrons.

The report also begs the question, what other cryptic sex symbols are out there, waiting to be identified? Let's stick with swinging: According to Cooper Beckett (host of the *Life on the Swingset* podcast), in an interview with TheStranger.com, the following affectations indicate that you and your partner are down to clown:

- Wearing a black ring on your right hand.
- A woman wearing an anklet, toe rings, thumb rings and/or switching her wedding ring to the right hand.
- White landscaping rocks and/or pink or purple decorations in the front garden (as a signal of swinger activity).
- Ornaments shaped like pineapples, predominantly as door knockers.
- And, of course, garden gnomes.

Hope this explains all the drop-ins you've been getting lately!

"A true poet does not bother to be poetical. Nor does a nursery gardener scent his roses." —JEAN COCTEAU, POET

SCENT OF A WOMAN

In a perfect world, we learn that Gwyneth Paltrow and her putrid Goop products are charged with murder by boredom and she's locked up in a Turkish septic tank for the rest of her life. But until then we just have to keep on hating her and all her brand stands for, so strap in.

Lately she's been adding fuel to the fire! Especially in the wake of CandleGate. As you no doubt recall, Gwynny gave the world the one thing it didn't ask for: a candle that purported to smell like her steamed vag. Oh, and it retails for $75. Now, were that the most insulting thing about all this, then maybe we could get on with our lives, but such is not the case.

On *Ellen*, with John Legend filling in as host, Paltrow had the audacity to say that her candle, which costs as much as a very respectable single-malt, is a punk rock statement. That simply placing it on your $5,000 minimalist coffee table and lighting it is an act of defiance. Really glad we sorted that out.

If only we had some sort of hero, maybe even anti-hero, to take her down. And so R&B queen Erykah Badu came storming out of the gates with "Badu's Pussy," an incense inspired by the smell of her pussy and yours, to buy on Badu World Market, launched in February.

"I took lots of pairs of my panties, cut them up into little pieces and burned them," the singer told *10 Magazine*. "There's an urban legend that my pussy changes men," the singer explained. "The men that I fall in love with, and fall in love with me, change jobs and lives." Sold!

But neither of these personalities can hold a candle—see what we did there?—to the ultimate in sniff-able consumer products: the July 1982 edition of HUSTLER Magazine, containing the first ever scratch 'n' sniff centerfold! What does it smell like, you ask? Lilacs! Fans at the time called out our glorious leader, but we all know that if anyone has ever sniffed a lilac-scented kitty, it's Larry Flynt.

PORN GOES VIRAL

If art is society's mirror, then that goes double for porn in times of calamity.

Like clockwork, we are already seeing the emergence of COVID-19-themed porn, and as you may have already guessed, it's a bit weird. On the one hand, people are dying and this is a global crisis with no precedent in the modern era. On the other hand, done right, pandemic porn can be a fun distraction, even informative in its intent.

A cursory search of the main tube sites reveals the kind of one-dimensional fare you might expect, e.g. *TSA Agent Detains Woman Suspected of Coronavirus*, plus plenty of folks in hazmat suits, face masks and hospital gowns. Medical-play fetishists must be having a field day right now.

A lot of it is racist, and that's all we'll say about those ignorant fucks. But otherwise, a quick roundup of our favorites:

- *Covid-19 Scary Porn*
- *The Cleanest Place in New York City*
- *2 Girls 150 Rolls of Toilet Paper*

Some of it is kind of fun and decidedly creative. Performer couple Spicy x Rice, in an interview with *Vice*, say they were inspired by vintage Delta Airlines safety videos. "We thought we would use our porn as an avenue to get some legitimate information out with some comic relief included to get people interested and reduce our chances of being banned," Spicy told *Vice*.

Then, of course, there are all the performers who have been sidelined by COVID-19 and are stuck at home, forced to pivot their careers as self-isolation becomes the new reality. This is where we stop being funny and start getting real: It is so important to support sex workers however you can. These are the women who keep you sane and happy, and now it's time to give back: Buy their videos, subscribe to their OnlyFans, and show some solidarity with your favorite content creators. We're all in this together.

"I know all about cheating. I've had six very successful marriages." —**BOBBY HEENAN, PROFESSIONAL WRESTLER**

ORGASM STACKING

There's this weird intersection in humanity where people who are working themselves to an early grave are also trying to embrace a New Age lifestyle. Futile? Hey, at least they're trying. And you have to give them credit for any attempt to maximize sex and pleasure despite the fact that we seem to be doomed as a species.

It's called orgasm stacking. The fun-loving Millennials at MindBodyGreen.com inform us that we're doing sex all wrong, chasing *quantity* of orgasms over *quality*. And it's a valid point. When your life is scheduled to the nth degree, it's hard to fit in any meaningful intimacy, let alone quality fucking. To be happy, one must prioritize pleasure over the fleeting bliss of climax.

What it boils down to is *better* sex, not *more* sex. Think about it for a sec: if you were on a schedule and time was of the essence, would you rather rush your way through three lackluster lays or have one amazing nooner that ends in three orgasms? Sidebar: Hats off to guys who can come more than once in the same session. The logic behind orgasm stacking dictates that if you are truly committed to achieving a higher-quality experience, stop focusing on the orgasm and start focusing on pleasure. Explore what feels good, and remember, you're on a ride with no destination. Be in the moment, and everything else will fall into place.

Most important, however, is to master the art of edging. Denying yourself pleasure is not just for Buddhist monks and tantric freaks—this is a guaranteed technique for increasing endurance and improving the quality of your orgasm by 1,000%. Practice the next time you jerk off: Just as you're peaking, pull back, chill, then start again. See how many times you can do it before exploding. The results will speak for themselves.

And talk about the perfect time to train, what with the quiet solitude of shelter-in-place and forced social isolation. What's that they say about idle hands?

A HUSTLER'S ALWAYS PREPARED

We get it—you're fed up. All you see and hear is *coronavirus this*, *COVID-19 that*, *recession*, *Armageddon*, *blah blah blah.* But this is important, so listen up, because HUSTLER cares about you. To quote the Bard, the readiness is all. But not all the toilet paper and hand sanitizer in the world will save you from sexless anxiety and boredom. So allow us to present a pandemic guide for the horny and confused:

Do you normally use a water-based lube to masturbate? Switch to silicone. Do you use silicone? Switch to water-based. Now that you're cooped up, your self-love is ramping up exponentially. It's important to keep things fresh, and that can be as simple as a change in texture—or temperature! Heating lubes are a lot of fun.

Since you're not going out these days, why not use whatever disposable income you do have to experiment with sex toys? Butt plugs, porn star Fleshlights, strap-ons, chastity devices—go for it.

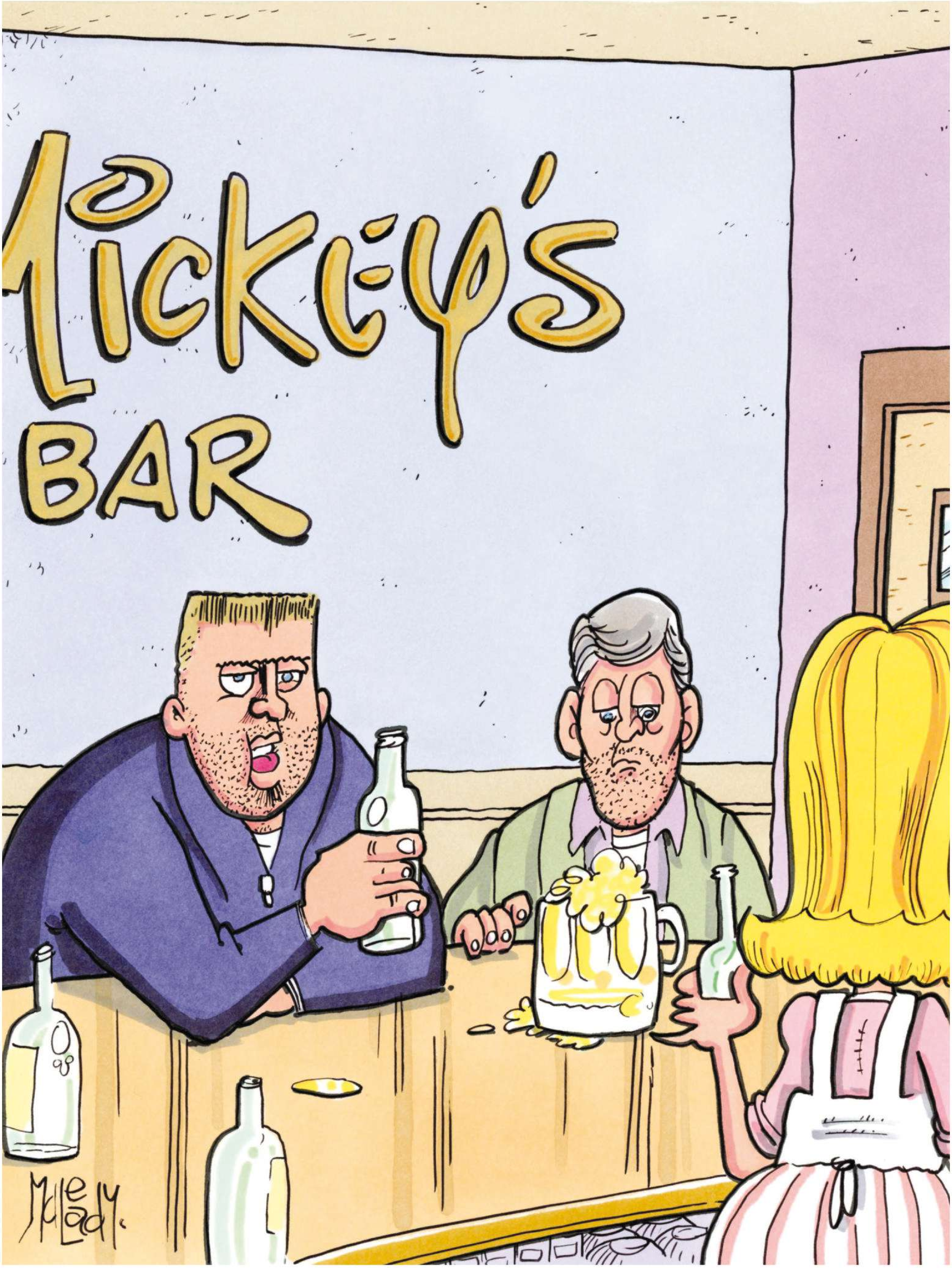
Support your favorite performers: Buy their content: subscribe to their sites. Your patronage is especially appreciated in difficult times, and your generosity will not go unnoticed.

Book a private session with a webcam model! This is such an underrated experience and a great way to support sex workers. Dare to be whimsical. Consider ordering a custom video. It's not incredibly expensive and a great way to fulfill any latent fantasies kicking around your subconscious.

Explore submission as a headspace. There are so many talented dommes out there, and they're all doing Skype sessions right now.

Look, we're all thinking the same thing: *What if the wifi goes out?* It's important to have a physical porn collection should the shit ever really hit the fan. Think more print magazines and DVDs too! Check out *Hardcore Showcase* on page 82 for title suggestions. And, hell, if you have a willing partner at home with you, put the pineapple theory to the test. As in, eat a whole pineapple and see if it makes your sperm more palatable for your lover. You scoff now, but wait a few more weeks…this is far from over, my friend.

"Everybody talks about multiple orgasms. Multiple orgasm—I'm lucky if both sides of my toaster pop. —JOAN RIVERS COMEDIAN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BAR
McLeady.

“Marriage is all about semantics. Once they say ‘I do,’ it means ‘I don’t.’”

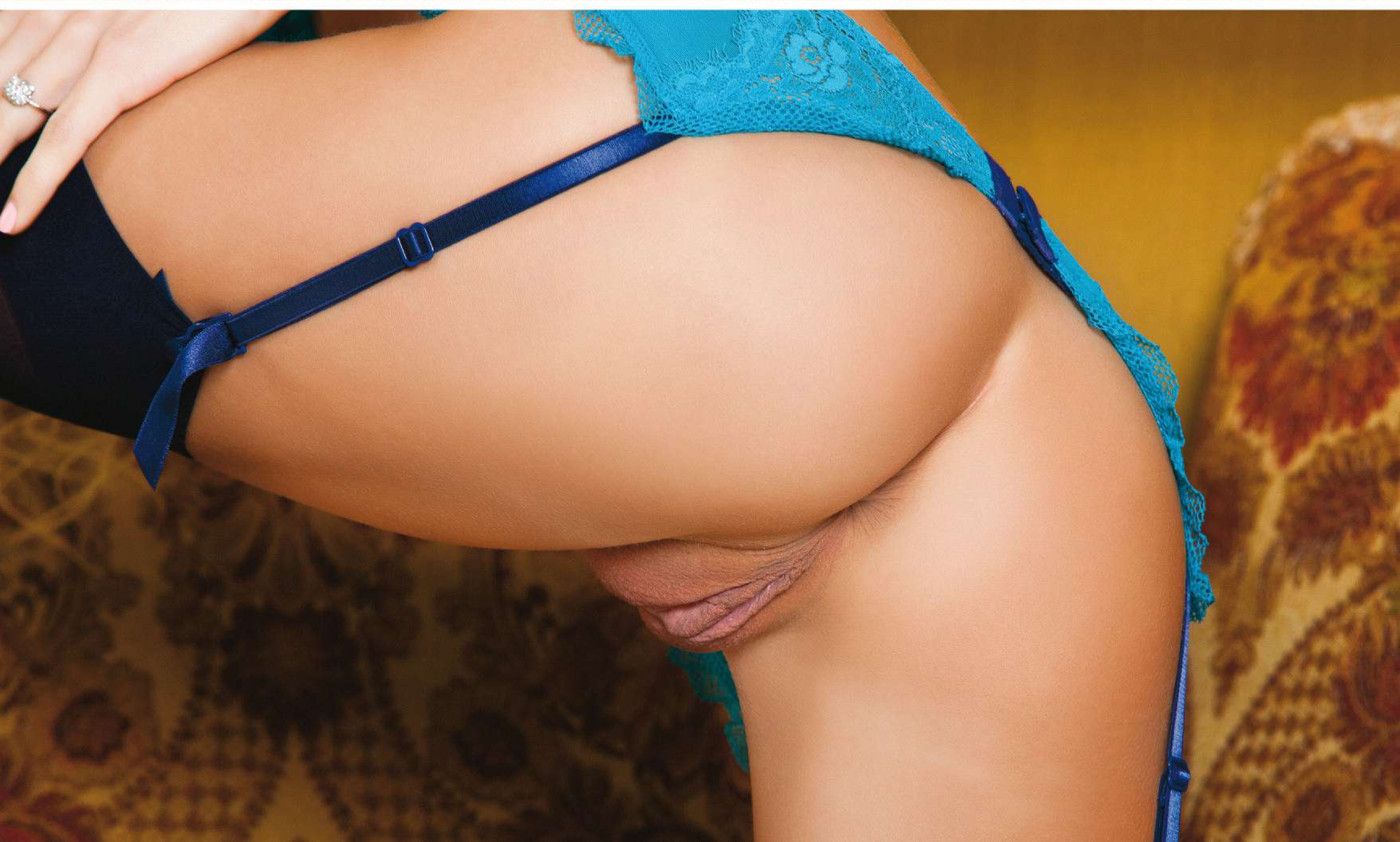
JANA JORDAN

SURPRISE ME!

PHOTOGRAPHY BY
TAMMY SANDS

I'm nicer than I look, but meaner than you think! I'm quiet and private—you could say I'm mysterious. I like musicians who are tall and have dark hair, smart men I can learn something new from. And I enjoy the thrill of never knowing what you're going to get in bed. Surprise me! My idea of a perfect date is no date at all. I prefer sex buddies who you can do anything with—you know, friends you feel comfortable around.

"My favorite porn is all about anal gangbangs. The dirtier the hotter! It's a turn-on to be with people who are naughty and who can shock you. I like men and women, and spontaneity makes me very wet."



JANA'S VITAL FACTS

HOMETOWN: **Houston, Texas** | AGE: **34** | HEIGHT: **5-3**
MEASUREMENTS: **32C-24-32** | FAVORITE POSITION: **Doggy**
TWITTER: **@JanaGhost**

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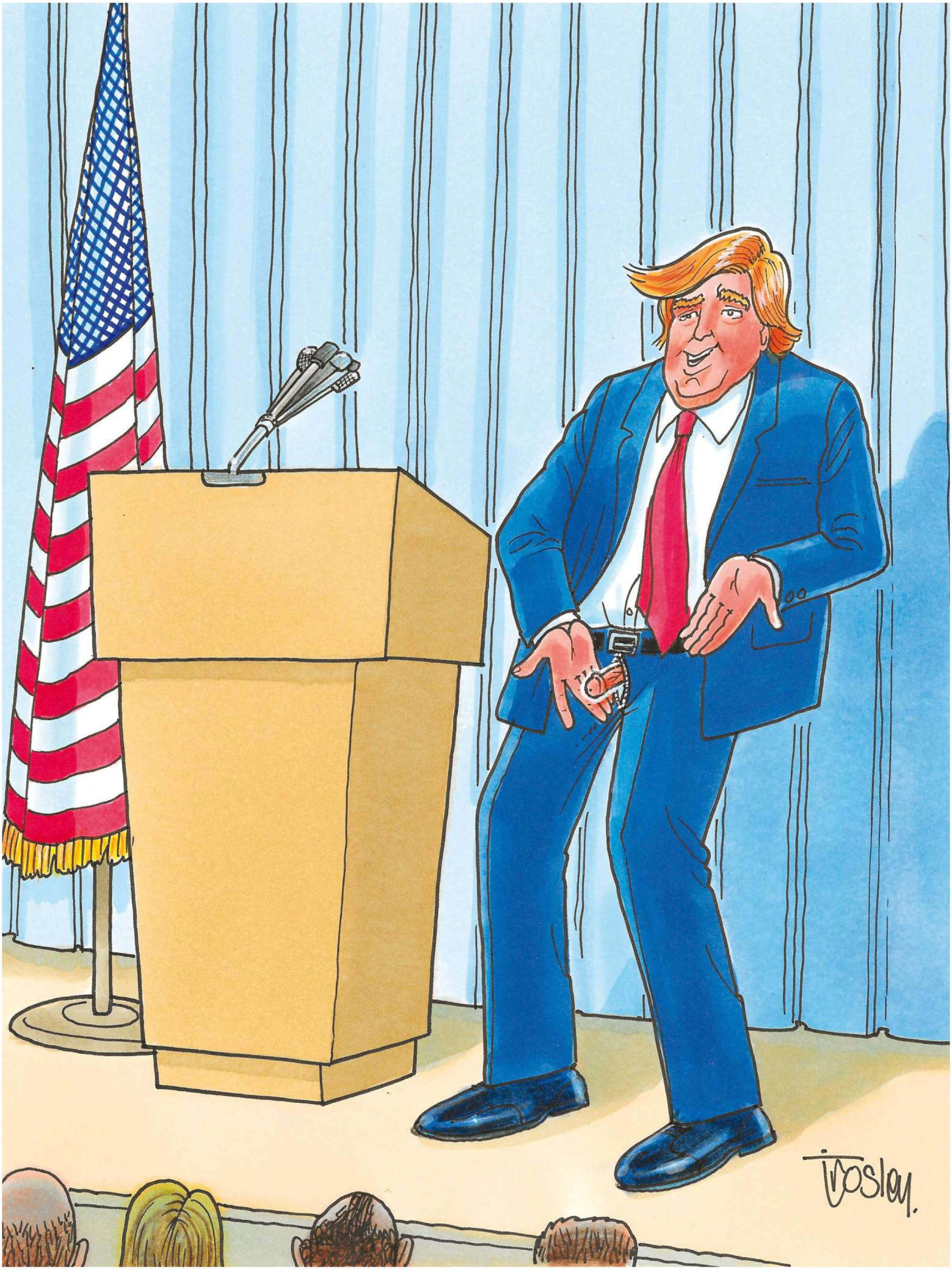
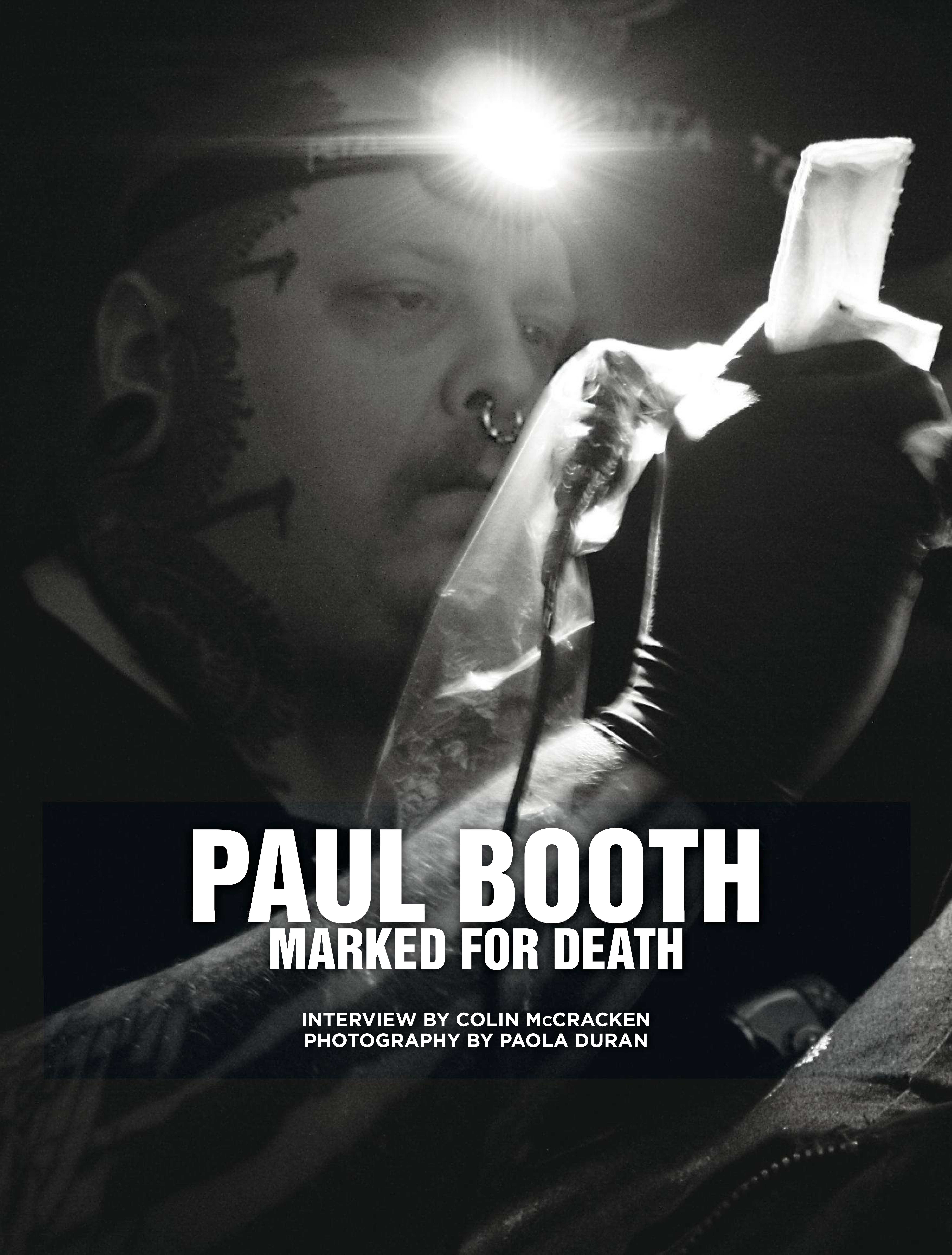


“Just to lighten things up, I decided to begin tonight’s address with a little joke…”



PAUL BOOTH

MARKED FOR DEATH

INTERVIEW BY COLIN McCRACKEN
PHOTOGRAPHY BY PAOLA DURAN

Paul Booth has created a legacy that spans three decades and has left its indelible mark on the worlds of dark art, tattooing, heavy metal and alternative culture. His domain, Last Rites Gallery and Tattoo, stands strong in Manhattan, amidst a citywide wave of gentrification. Taking time out from his manic schedule, Booth spoke with HUSTLER recently about what it means to be a true artist in the age of uniformity. Oh, and there's also his collection of human skulls, but we'll get to that.

HUSTLER: Let's begin at the beginning. You started drawing as a young kid?
PAUL BOOTH: Well, I never got picked for the baseball team, so I stayed home drawing villains all day. I found out very early on that I could make money with my art. In seventh and eighth grade I had already started doing posters and signs for my mother's friends and shit like that. Then, in high school, that turned into painting leather jackets for all the metalheads. I got into airbrushing and painting, so I was doing a lot of murals on hot rods, motorcycles and wall murals. I had been doing that for several years before I got into tattooing.

Given the era and your passion for airbrushing, is it fair to say that H.R. Giger was one of your biggest influences?
Oh, absolutely. He, through a distance, taught me about texture, dimension and building atmosphere. This left a pretty strong imprint on me, and in my tattoo work, I do a lot of biomechanical work that's heavily influenced and inspired by him.

Giger is separate from a lot of the other dark or fantasy art of the time because there's such a strong sexual element to his work.
He was before his time, and there's no daddy to his style. I would look at his paintings for hours and just imagine the smells, the air and the dankness. No other work sent me to such a place. I was always impressed by the anatomy and painting skills of fantasy/erotica artist Boris Vallejo. Same with Frank Frazetta and Caravaggio. But with Giger it touched a nerve with me, and I realized it was because of the darkness.

What attracted you to that darkness?
To this day I still don't have an answer to that question. My mother always tells me that when I was in the high chair, I always went for the black crayon. When I was about eight years old, I blacked out the windows to my room to keep the sun out and put my bed in the closet. I've always been in that place. Some people just have that propensity, that draw toward it.

Has that fixation changed over time?
With age, like a fine wine, it gets better. When I was a teenager, I was all about gore. Now I'm all about psychological disturbance, thought-provoking stuff. I can only attribute that to needing something more fulfilling. Don't get me wrong though—I still love my gore.

How did you become involved in the early heavy metal scene?
I was originally a punk rocker hardcore kid, but as I got older, Motorhead was the transition band that brought me into metal. I got into Venom and Slayer and Metallica, all that stuff. Then into black metal after that. I was well into metal by the time I started tattooing. I guess what really brought it to light, when it comes to tattooing all the metal guys, is that my work is dark art and it's aggressive. It goes hand in hand with metal music or with the lyrics of a metal song.

It was a natural fit to fall into relationships with various rock stars. The first official rock star that I ever met was Igor Cavalera from Sepultura. They took me out on the road. That was my first tour, in 1994, with Sepultura, Pantera and Biohazard. That was where I first met Phil Anselmo as well.

I used to bus-hop. I'd go out on tour with a band for a month or so and then jump on with another band for a few weeks. I'd hang out and tattoo backstage. I did that for quite a few years. I guess the name just came with all that.

In the '90s your reputation for being the go-to for celebrity clients exploded. What do you attribute that success to?
When I first came around, the scariest thing on skin was, like, a flaming skull. I just started developing my own brand of demons and monsters and devils, and no one else was really doing it, not that particular niche or subject matter, and it became huge. It grew and blossomed into a whole genre within the world of horror tattooing. It would have come anyway, but I got lucky that I was one of the first.

It all started when I went to a convention in Pittsburgh, Pennsylvania, in 1991. I had my ex-girlfriend with me, who I'd completed a back piece on—I was using her as a portfolio piece to show my work because, well, we didn't have Instagram in those days. And I was overwhelmed by the attention. People loved this tattoo so much. She was on the cover of the next big tattoo magazine. I was nonexistent before that, but suddenly, out of nowhere, it exploded. I'd only been tattooing two and a half years, and when I went to this convention, we won Best of Show. I wasn't even there to compete; I just wanted a job. It all took off from there. I started getting invited to reputable shops around the country. I got in my van and toured, just like a band. Tattooing in shops. Meeting people. Learning as I went.

When did you get to the stage where you were able to consolidate all this attention and notoriety? To the stage where you could open Last Rites?
I always had a knack for marketing and branding. I created Last Rites before it was a shop, and I carried it like a flag—Paul Booth of Last Rites Tattoo—everywhere I went. By the time I opened the shop, it was already world-famous. I made moves like that and branded it in such a way that now it's been tattooed on thousands of people around the world. It has a long history, but it wasn't physically a shop till '96 or so.

And the gallery?
The gallery came in 2007. I'm a rebellious bastard, and when I'm told I can't do something, I'm going to make a point of doing it. I was always told that I wasn't a real artist because I work on skin. That infuriated me. I demanded respect, because it's the same as a guy painting on canvas. [The gallery] came out **>>**

of a desire to change those misconceptions. But also remember tattooing comes from a stigma of criminals, thieves and carnie, drunken sailors. The art world, even to this day, doesn't recognize tattooing as a true art form, which is ironic to me, because it's one of the most difficult mediums that I work in.

For me the gallery was always about supporting the art. Dark art in particular. This was still a very small niche back then. I felt I was in a position to bring more attention to that element of the art world, but piggybacking tattooing along with it. By having a gallery and studio in the same location, they support each other.

How much thought did you put into the overall look, feel and tone of Last Rites? It truly doesn't look like any other place on Earth.
I take interior design really seriously, as one of the multiple mediums I work in. I'm more of a one-trick pony, as I can only design creepy stuff. Don't ask me to design a day room.

There's a bit of science behind it. Much like how they paint the walls in certain prisons to keep people generally calm, I use the same principles to incorporate a lot of warm tones. I use a lot of reds, burgundy and blacks. Very Gothic, Renaissance, Victorian-esque. What I go for, and what I hear all the time, so I assume it's fairly successful, is that I've built an environment which is dark and creepy, but warm and inviting at the same time. When people get tattooed here, it's a special day on their calendar. They mark it off and look forward to it. It's not a spontaneous "Let's get a tattoo" thing. It's something unique, and part of that is the experience when they're here. This creative environment sprinkles the icing on the cake and takes it to the next level.

> “MY MOTHER ALWAYS TELLS ME THAT WHEN I WAS IN THE HIGH CHAIR, I ALWAYS WENT FOR THE BLACK CRAYON.”

Your studio is full of terrifying objects—shrunken heads, nooses and medical peculiarities. When did you start collecting macabre oddities?
Ever since I was a kid. Anything I could get my hands on that was different or weird. Of course, as I got older and drew more and more scary pictures, I got to know more and more scary people. As a result, I came across scarier things.

What are some of the prize treasures of that collection?
I have a stillborn in a big pickle jar. I have about 40 fetuses now, I believe. At least three dozen human skulls. I have various things I don't think I can mention—you could call them medical specimens. That might be safe.

What's your biggest conversation starter?
I have a baby casket on my coffee table which is so big and in your face that people don't even see it. They sit there and will ask, "What's the scariest thing in this room?" and I just point my head down to the coffee table and say, "Probably what's in front of you." They look at it and their heads just drop into dismal sadness. Then they get the nerve up and ask, "Is there a baby in there?" To which I usually reply, "There could be."

I also have a vintage autopsy table as part of my dining room set at home. Two church pews and an autopsy table. That's fun.

Have you ever come up against criticism or censorship for the way you live?
I used to get death threats. One of my first interviews in the early '90s, maybe '92, '93, I went right into ripping the Catholic Church a new asshole. I didn't waste any time. The minute I had a podium, I went to town and was like, "Fuck the church." I made a bunch of comments about how I despised Christianity. I asked for it—I knew what I was saying, and I was doing it on purpose. I'm rebellious. I know how to shake people up by nature.

The next thing I knew, I was calling the FBI because I was getting enormous death threats, and I wanted to know about acquiring a conceal-and-carry. I had people telling me that I was Satan, that they were coming to blow my head off, all this shit. They were all crazy Christians.

I've been censored plenty too, even in Giger's museum when I showed there. One of the paintings I did was a pope holding a bunch of children like a Catholic family. It's a very disturbing image, but Switzerland protects the Vatican, and they felt it was going to cause them major problems if it hung in the museum.

Do you think that Americans are more scared of horror or sex?
In the Bible Belt, for example, I'd say sex. New York and California are a bit more laid back about it. It's all the people who have religion infused in their blood. It's the religion that does it. It's repression. Their upbringing. They're taught that sex is a sin.

I managed to break free, but I grew up Catholic. I got the shit beat out of me by nuns for my entire youth, and the church left me damaged fucking goods. I made a career out of that damage, so I'm laughing last, really. Nonetheless, they fucked me up pretty good. It was a very traditional Catholic schooling, with nuns as teachers who hated children. They couldn't handle life. I'm bitter. I don't deny it, but it's because it's where I come from.

What keeps you going as an artist? How do you keep the candle of inspiration lit?
Two of my greatest artistic passions are collaborative art and working in multiple disciplines. I've gained more knowledge through collaboration with other artists from different realms than any other form of education. Working with an artist you admire or feel on the same level with always provides an incredible learning experience. When you collaborate on a singular painting together, for example, you develop by observing the different approaches other artists have to the same design. It opens your mind to so many new possibilities and how you approach your art.

And as far as working in multiple disciplines, well, that would have to be the big secret I love to share. By applying my creative process through different tools, such as painting versus tattooing, I have

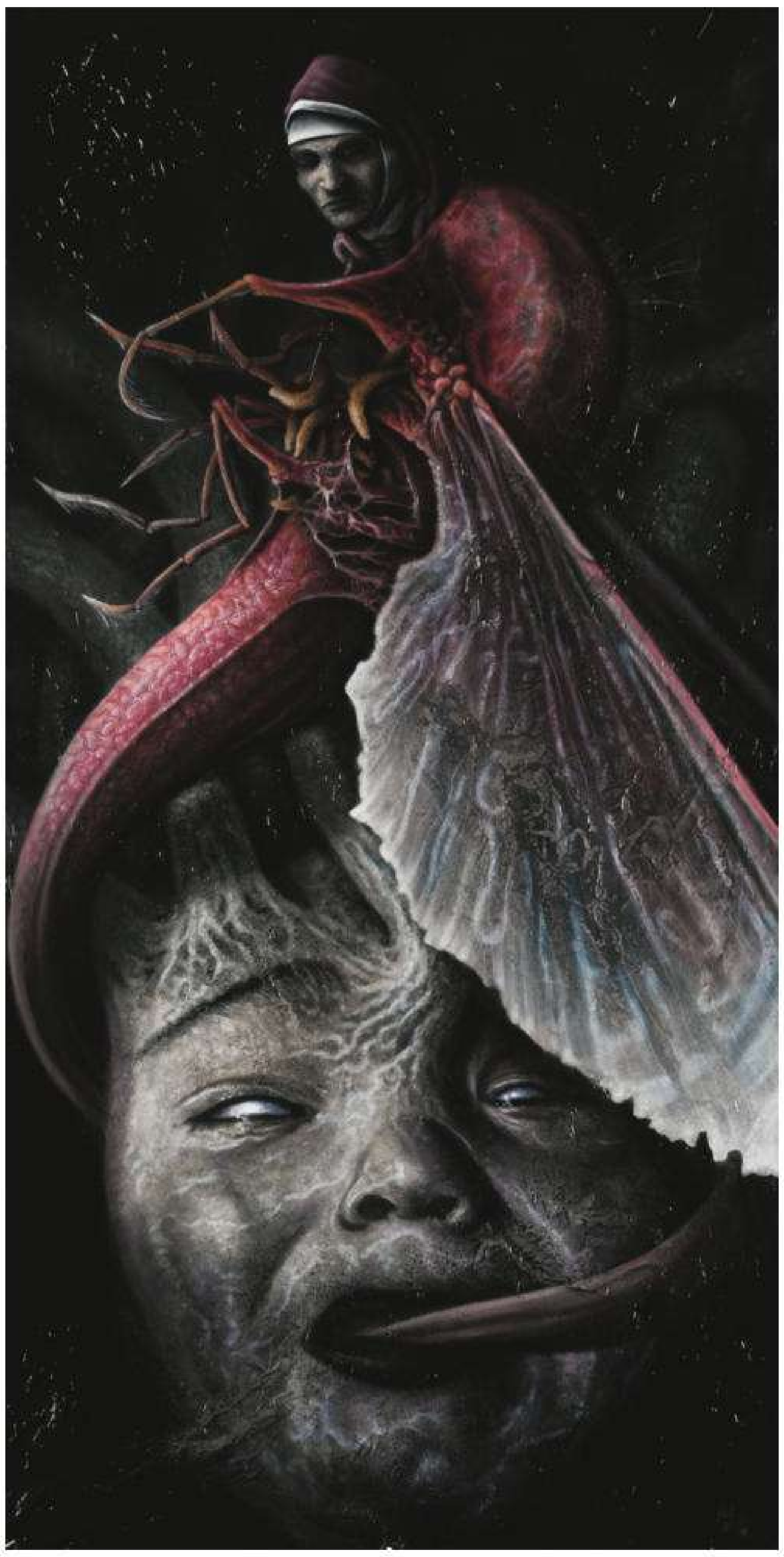
>>

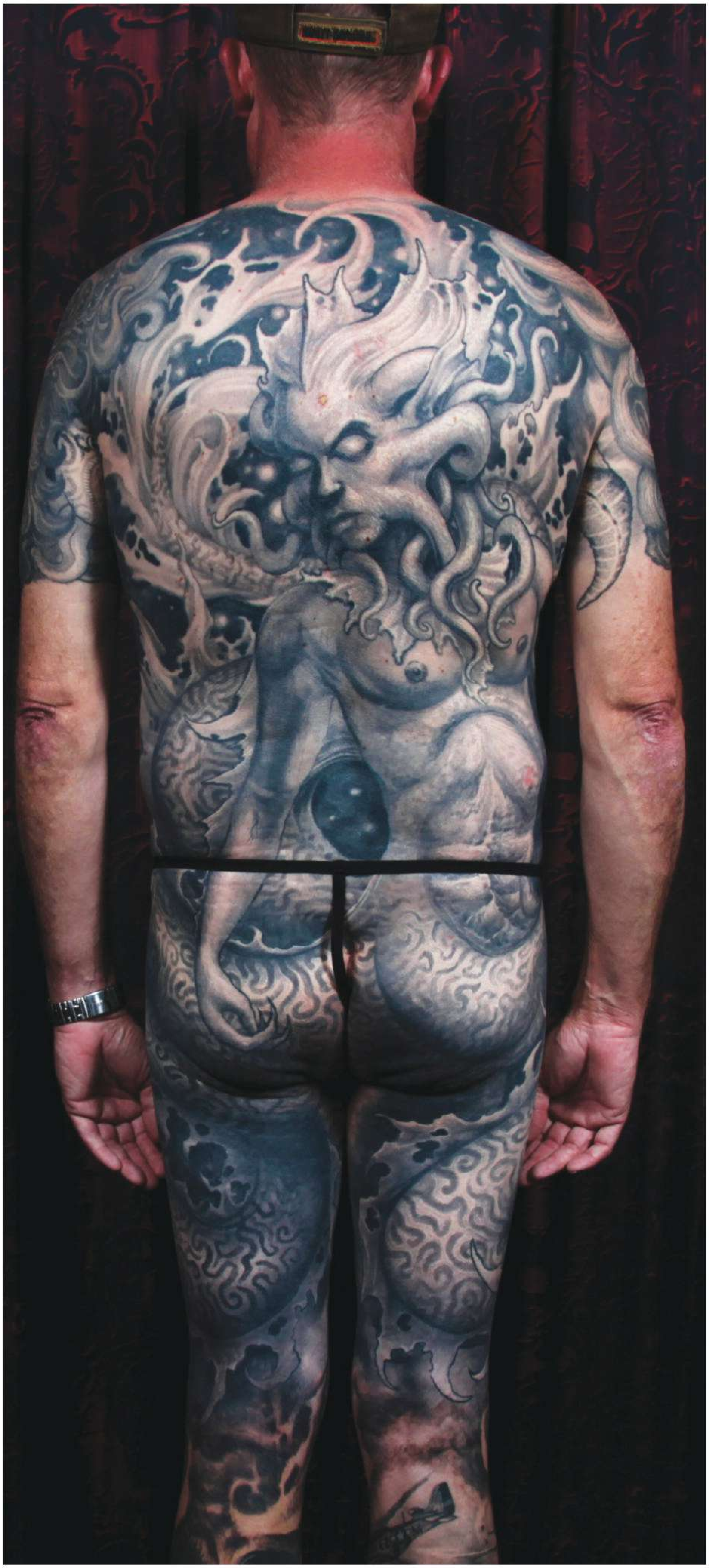
been able to see the core of my art much more clearly. I have become more connected to where my creative process originates. It's almost like looking inward from multiple points of view simultaneously. Like discovering the Matrix for what it really is. I don't know, it seems it's all mad science to me. I'm sure I likely sound insane, but that's my story, and I'm sticking to it!

Many artists are now leaving New York City, citing cost and a deteriorating scene as reasons for their exodus. How do you manage to maintain a slice of individuality within a city that's rapidly becoming gentrified?

It's simple. I just stay true to my art, and everything else comes. I'll always be unique because it's a style that isn't based on anything. This carries over in the feel, aesthetic and everything else about Last Rites. It's not necessarily that it's hip or anything like that. It's unique.

I'm surviving here in New York. Is it easy? Hell, no. New York will chew you up and spit you out if you let it. Staying here is a constant battle, but I'm where I want to be. I've considered an exodus myself, because it's ridiculous here. No joke. But we have fans visiting from around the world every day. We have people come from all different countries just to see Last Rites and meet us. I kind of feel like I need to be here for them, not that I'm some kind of self-righteous messiah or anything. Their support is inspiring though.



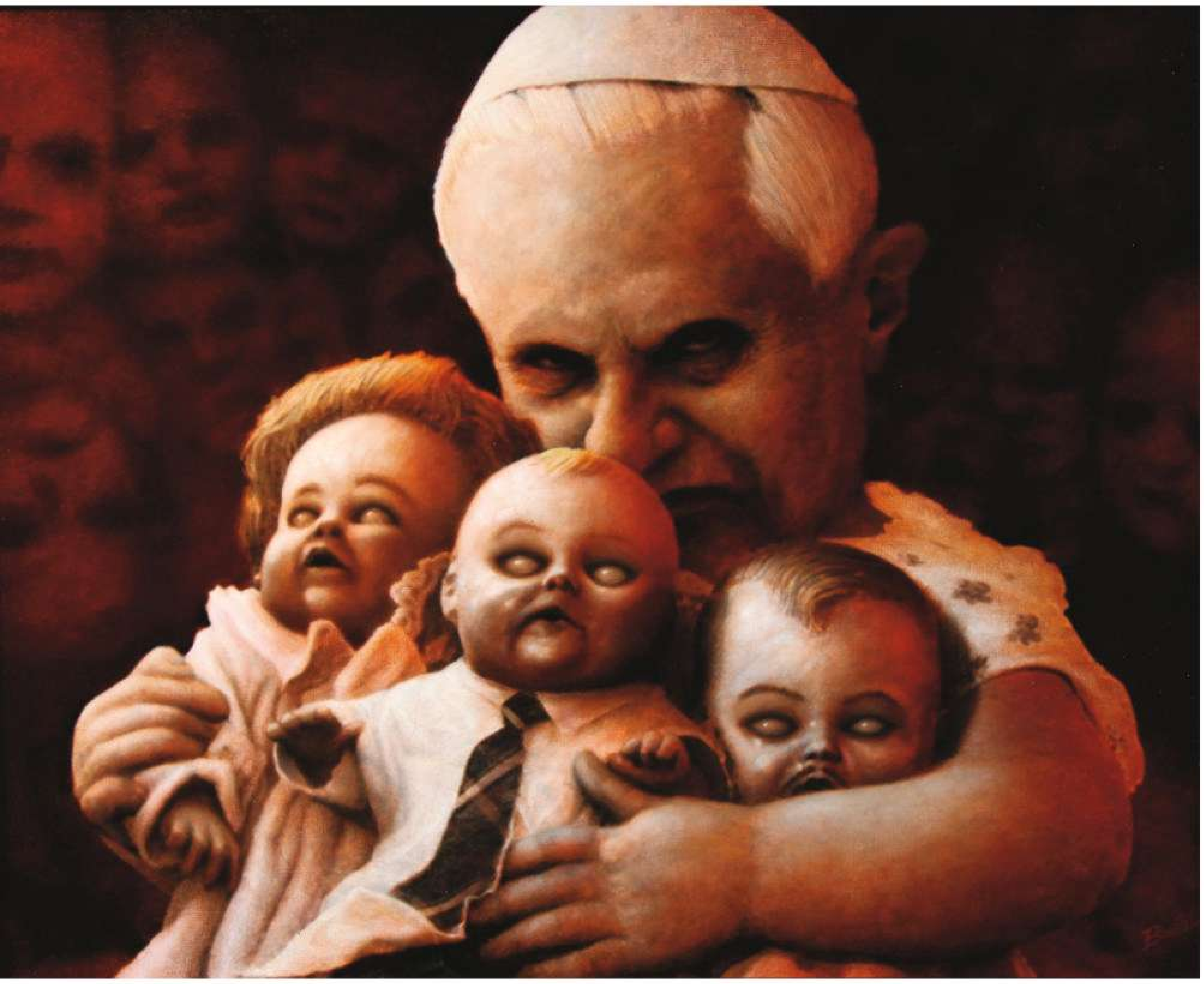


For many young people during the ’90s, you were the first tattooist they knew of. Now it would be impossible to name every famous tattoo artist. What are the most significant changes you see in the tattoo scene today?
As it’s gotten trendier and more focused on sponsorship, I find good and bad in it, like everything. On the good side, there’s a lot of great talent now. On the bad side, thanks to Instagram and photo-editing, you don’t know what the real talent is, because half the stuff you see on there is edited to look like more than it actually is. That’s a common problem.

There are rock stars on the rise in tattooing that I don’t honestly feel have any business being a rock star. Tattooing two years and they have a million and a half followers because they pump up the neon saturation on their photos to make it look like it glows in the dark, and the public doesn’t know that. There are many misconceptions like that now. There’s a lot of things I could rant about, but the dilution, as part of the trendiness, is an inherent and unavoidable problem.

I feel that it’s becoming more of a commercial art than a fine art, and that’s fine too, but people need to be educated a bit more as to what it really is. With tattoo television, competition shows and that kind of thing, the producers make the artists act like assholes to amp up the drama. When it’s done in a competitive nature, with people acting like douchebags, all this egomania represents tattooing in a really shitty way. I feel that this maybe opened the doors to a new type of person coming into the industry.

At the same time, all the old-timers, guys like me that were in the industry, didn’t like what they saw. They walked away, just said, “Fuck it.” This meant there was nobody to pass the torch and share the history. Some of these kids are good and will be a credit to the industry, and there’s others who shouldn’t be there in the first place. They’re just looking to be rock stars and don’t actually care about ethics, welfare or the art of tattooing.



Do you think there’s a bit of an arms race when it comes to extreme tattooing? You’re seeing 21-year-olds getting full blackout pieces and such.
Tattooing has always been trendy; it’s just more visible now. You can see it. I remember tribalism, barbed wire and all the trends through the years. Even biomechanical, neo-traditional. There’s a category for everything.

A kid getting their face tattooed at 18? I’m not into it. I won’t do it. I won’t even do it unless you’re heavily tattooed to begin with. There has to be some ethical responsibility that comes with tattooing. You have to have that side to you that says, “You know what? You’re 18, and you don’t even know what you’re going to do with your life.” I don’t want to be a part of this very high potential for regret.

My job and responsibility is to say no rather than to take the kid’s money and not give a fuck. The extremity increase isn’t just in tattooing. It’s life. That’s the nature of society. Every generation gets more extreme. There’s amputee fetish now, man. There are people out there who are doing things you couldn’t even fathom.

How would you like to be remembered?
As the first male nude spread for HUSTLER! H

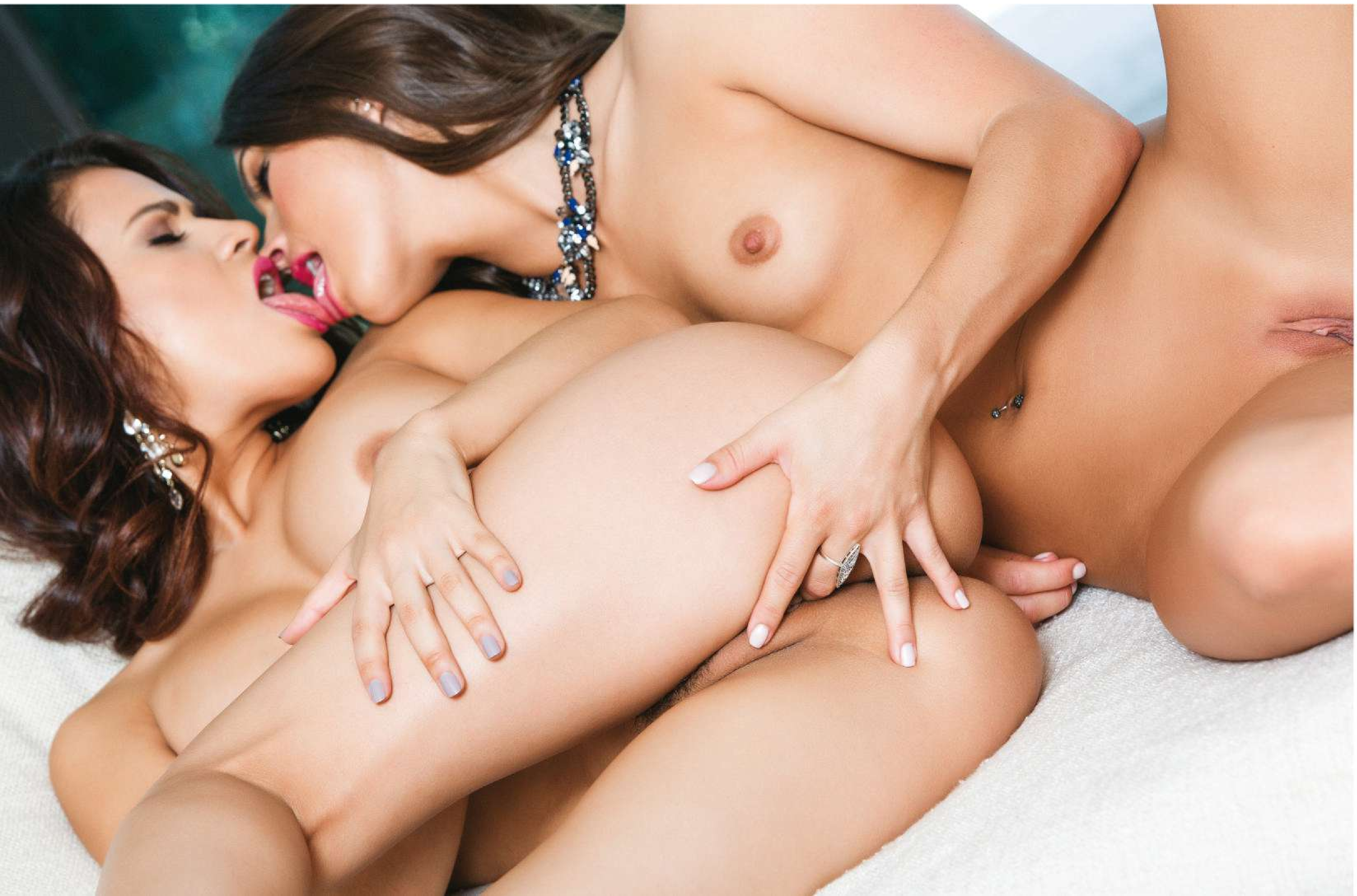
Follow Paul Booth on Instagram @PaulBooth and Last Rites @LastRitesTattoo and @LastRitesGallery.

ASPEN RAE & VANESSA VERACRUZ

LUCKY IN LOVE

PHOTOGRAPHY BY
TAMMY SANDS

I’m lucky to have grown up in the mountains, where I had horses, lakes, dirt bikes and a very active life. As an adult, I’m still active, and I love the fitness industry. It’s a self-driven passion of mine. I got into bodybuilding once I was tired of starving myself and running countless miles on the treadmill. My hobby became my lifestyle, and it is possibly the most rewarding thing I've ever done. I’ve been fortunate to live a great life: bodybuilding, helicopter training and adult modeling. I remember the first time I posted a nude picture of myself online. I was 18 and had pierced nipples, and I was thrilled at the attention. It was so exhilarating to know strangers had seen my tits!” **—Aspen**



My best year in high school was senior year, when I started to hang out with a group of lesbians. Before finding those girls, I was bullied and forced to develop a thick skin. But when I found my crew, high school became so much more fun! We'd have sleepovers, and sometimes we'd cuddle and make out! My years of experience with women taught me how to give good oral sex. One of my secrets is to finger and lick at the same time. When you go down on your partner, you should lick her clit slowly from top to bottom, using the whole tongue. When you finger, use two fingers and make a come-here motion to find the G spot. Don't just go in and out. That doesn't do much."

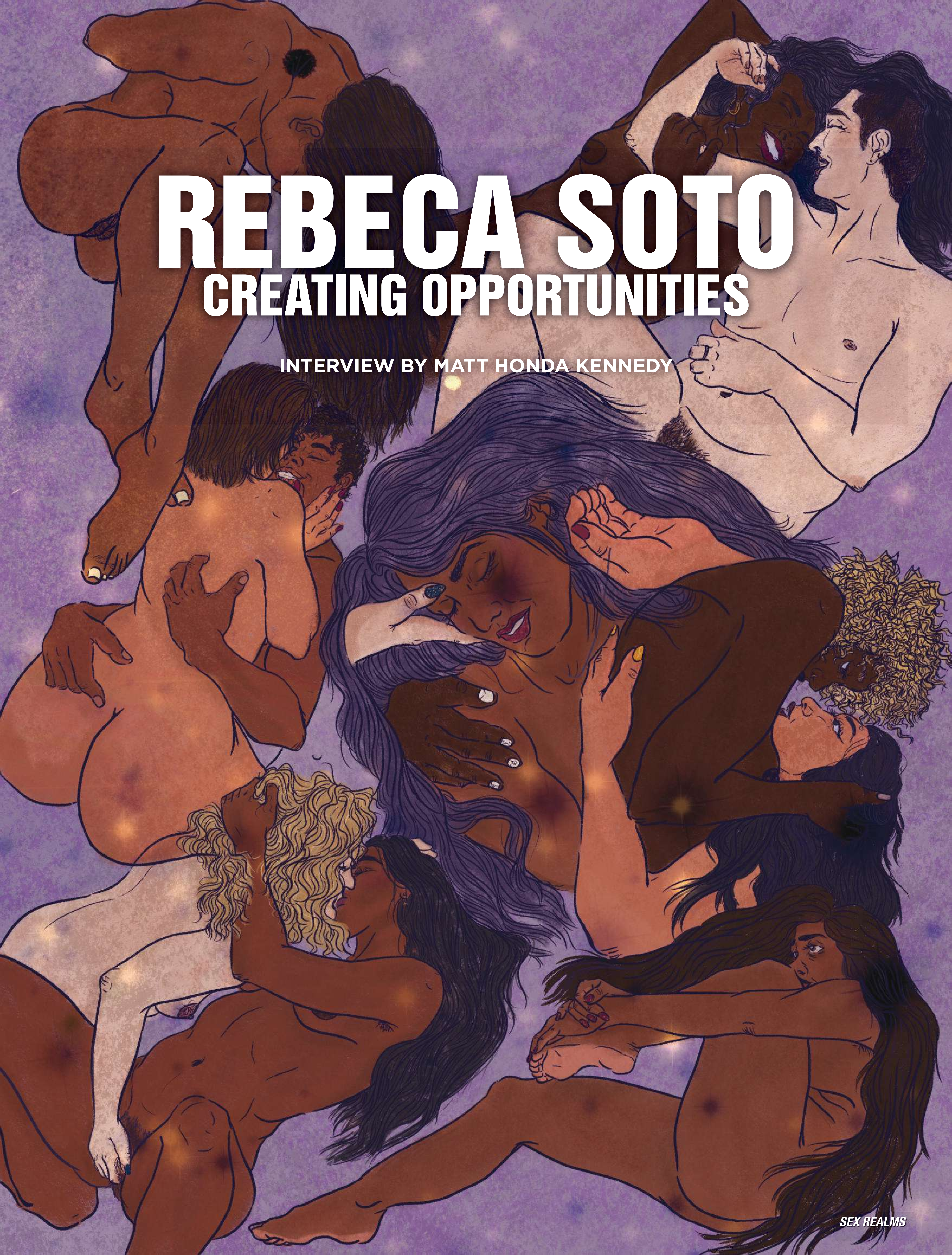
—Vanessa

VANESSA'S VITAL FACTS

HOMETOWN: **Los Angeles, California** | AGE: **32** | HEIGHT: **5-5**
MEASUREMENTS: **36C-26-36** | FAVORITE POSITION: **Missionary**
TWITTER: **@MsVeracruzV**

ASPEN'S VITAL FACTS

HOMETOWN: **Yosemite, California** | HEIGHT: **5-4**
MEASUREMENTS: **34C-25-36** | FAVORITE POSITION: **Missionary**
TWITTER: **@Aspen_Rae** | INSTAGRAM: **@PlayRae**



REBECA SOTO

CREATING OPPORTUNITIES

INTERVIEW BY MATT HONDA KENNEDY

Rebeca Soto is a young Chicana illustrator whose often explicit erotica provokes an authentic experience of female sexuality. Explore what happens when Catholic imagery gets a coital realignment in Chicago's underground queer art scene.

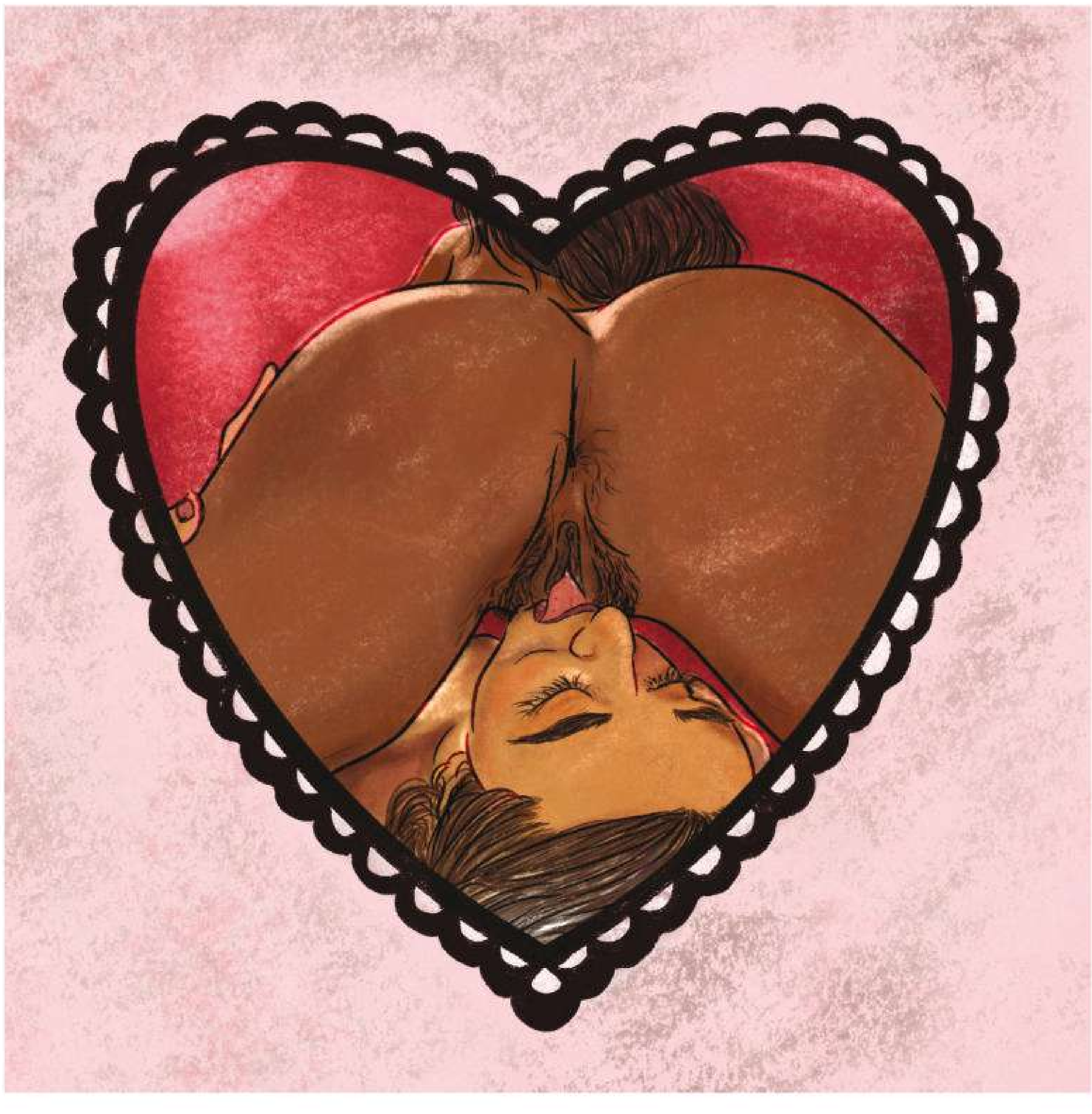
HUSTLER: What are your first memories involving art?
REBECA SOTO: In my childhood home we would make crafts with crayons and collage or paint terracotta flowerpots for the garden. I've been creating all my life. Whether it was Lisa Frank coloring books or tours of the National Museum of Mexican Art, my childhood was filled with color.

Has your heritage become a part of your technique?
Aside from the color palette and floral textures in my artwork, I lead my practice with a mission of centering on queer brown pleasure. I see myself and other womxn I know in the figures I make. A big part of my Latinx identity is the act of braiding hair, which is a recurring theme that references my culture and a functional routine. But the braids can also reference bondage and intimacy rituals.

When did your artwork first embrace erotic themes?
I started to consciously create erotic art in my first year of undergrad studies at Columbia College, but I have memories of drawing sensual nude figures in my childhood too.

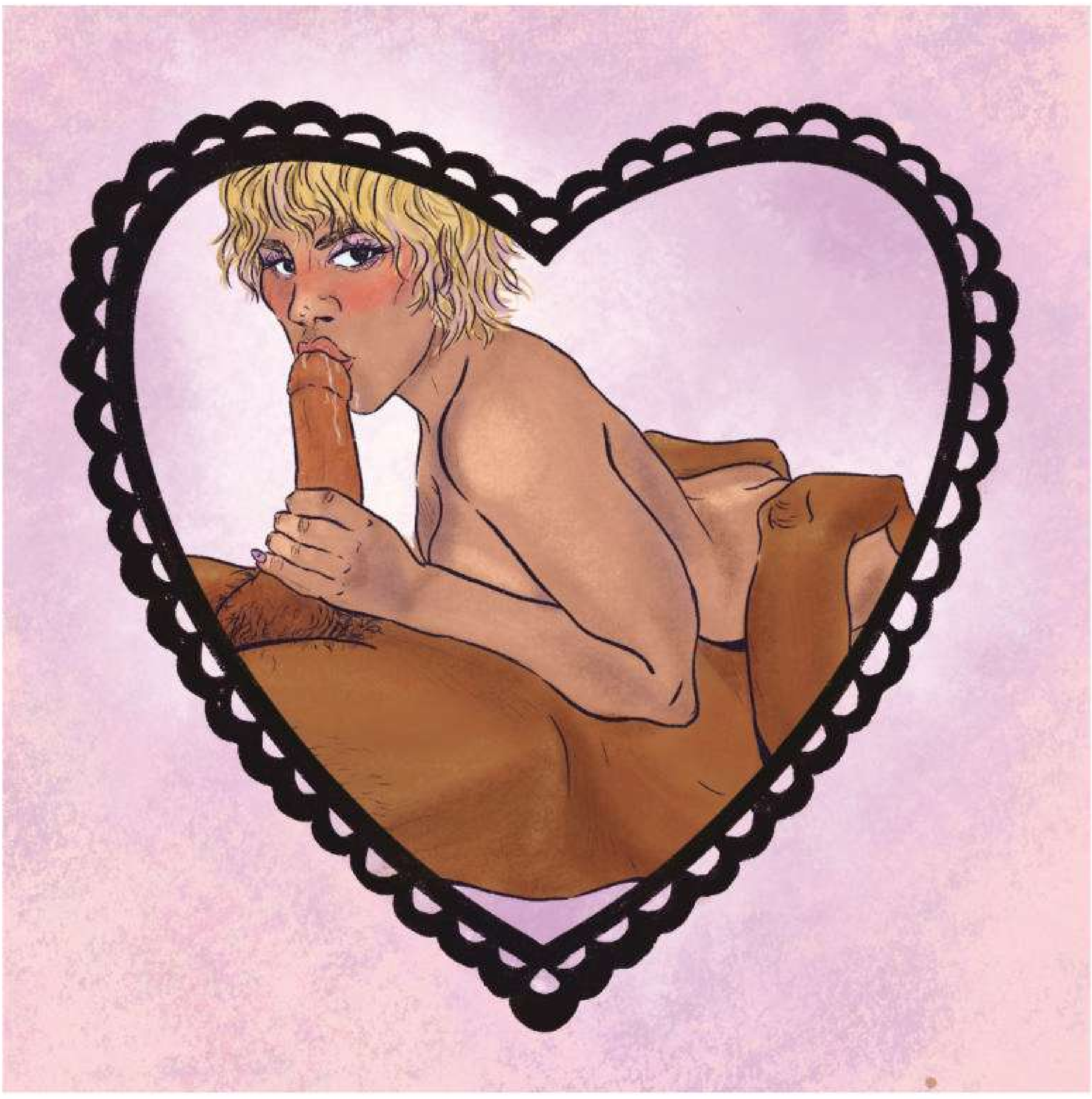
In grade school I was visiting my friend's house. She led me to her basement bathroom to show me a stash of her dad's dirty comics under the sink. This was my first introduction to erotic illustration. We read these little books in secret and even tried recreating some drawings. I guess I had fun, since I picked it back up later in my young adulthood.

Was it shocking to encounter nudity in that way at that age?
Even from a young age, my body was not unfamiliar to me. I was sexually assaulted as a kid, but was fortunate enough to have a support system that did not shame me. Instead, I was supported and empowered to learn about my body and sexuality. This root of confidence and reclamation helped me cope with mental illness later in my young adult life by making art about bodies and illustrated feelings.



Did art become a coping mechanism for you?
In my first year of undergrad I felt so free and hungry to explore my art, the city and my body. I used drawings to feel normal and stable in this new chapter. I began by drawing topless self-portraits in conjunction with taking sexy selfies for Tumblr or for Tinder hookups in my dorm. Drawing figures always felt good, but I was quickly bored of drawing posed models and studying soft, porcelain, white women from oil paintings at the Art Institute of Chicago. I wanted it to feel more real, more exciting. I love unapologetic, queer sex stories and the intimate places shared by brown lovers. That became the center of my illustration and fine art work.

Did this propel you into exploring new media as well?
While getting my B.A. in design and illustration, I focused on multimedia and techniques. I could shape-shift my drawings to supplement stories and commercial products or get loose with large paintings meant for gallery installation. I was making a broad range of work, from erotic comics, printed illustrations, alternative-figure drawing, to painted collages featuring nude womxn among flora. Exploring my work deeper, in the context of color theory and political and social illustration, guided me to my current practice. I use paints and digital media to create work that is bright, bold and centered around uplifting the voices and the erotic desires of beautiful, marginalized peoples.



Did producing erotic art help facilitate your coming out?
Before I came out as queer, I had been making work representing queer-femme sexuality, so my coming out was very organic and internal. It didn't publicly change what I was already making or living. It helped me visualize and explore desire on a new level.

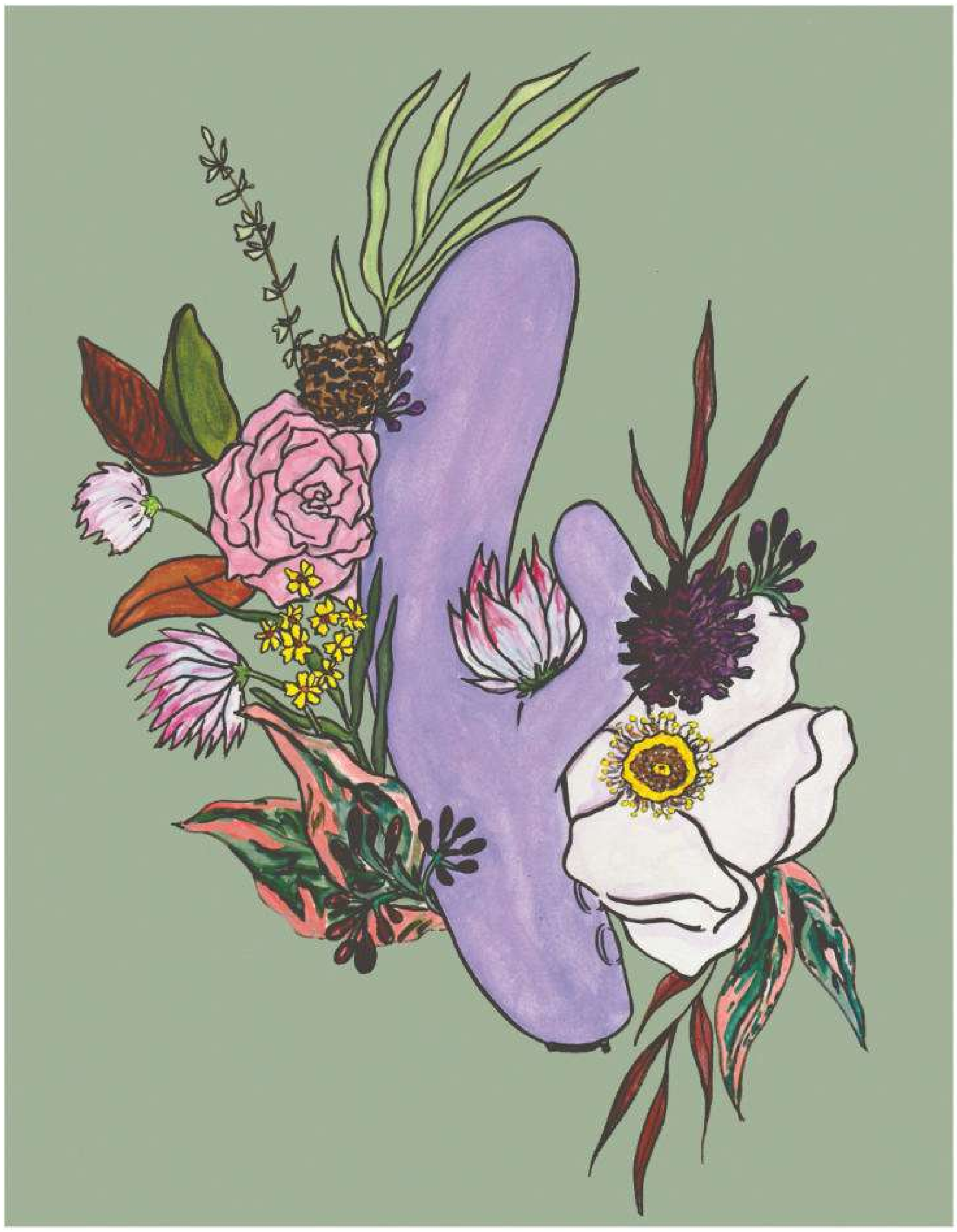
Has your work faced censorship?
As a woman of color, living in a big city, making erotic artwork, Instagram is my main platform for sharing work and getting jobs. Several times drawings featuring "female nipples" and "shaved vulva" have been taken down from the platform, leaving me with no other option but to repost >>

LOVE DAY NIGHT **(ABOVE),** ***LOVE DAY MORNING*** **(RIGHT)**

censored versions of these normal and beautiful body parts. They remain uncensored on my website, but I think it is imperative to fearlessly express sensual and artistic visions in this massive community online, which has historically silenced marginalized voices, bodies and artworks.

Has focusing on erotic art ever limited your opportunities as a commercial illustrator?
My commercial and personal work is diverse, but it all reflects my values. In commercial illustration, much of my work is done in collaboration with a business organization whose mission is focused on normalizing sex and pleasure, celebrating sex and pleasure, and providing resources for womxn, queer folks and people of color, so it isn't subjected to the type of scorn or bias that it might otherwise face from a Madison Avenue client.

My personal work, whether for a curated gallery show or selling prints online, all stems from my need to share visualizations of queer, erotic fantasies. Fantasies that are specific to my story but also normal to anyone living a sexually liberated lifestyle—or on that beautiful path. These pieces capture intimate spaces, sensual rituals, like taking steamy showers, slathering a body in coconut oil or exploring a new toy in bed. I visually recreate moments of intimacy using diverse figures as my muses. They are all me, because my feelings are represented in their faces, that glowing brown skin. I can celebrate, normalize, and educate through creating and sharing my sensual artwork. My mission in creating art is to use pictures of pleasure to be a gateway for conversations on prioritizing pleasure and consent, and for positive, shame-free sex education and expression.



MAGIC RABBIT

And yet there must be challenges you've had to overcome as a woman, as a queer Chicana and as an erotic artist.
Navigating the institutions of art academia was a hell of an adventure. I am incredibly privileged to have had the opportunity to get a higher education in a creative career field. I am the first person in my family to graduate and get an education. This was a new, unguided experience for me. For five years I had to persevere in a kind of isolation, without mentors, advisers or professors who looked like me. Ultimately, that lack of representation helped me to say, "Fuck it—if there's no space provided for me here, I will make my own space. If I do not have a mentor at school, I will find one elsewhere. If the art I study and absorb does not represent me and my community, I will make new art consistently and shamelessly."

I learned in college that as a brown woman I do not need to wait and ask for permission. I can create my own opportunities. My art and fantasies, especially in combination, are necessary and valid.

How have you brought your own voice and perspective to the medium?
All of my art is feminist art because I am a feminist. In my work, my voice, pleasure and representation is prioritized. Through a womxn-centered, sex-positive lens, I am able to create work that is meant to be enjoyed by women, queer folks and POC [people of color]. I am not making work to please men. My pleasure and my fantasy is for me. My body is mine. While there is an aggressive male lens connected to several categories that my work falls into, it is my mission to interrupt these spaces unapologetically with an empowered voice and story.

I want the femmes in my work to be big, bold, brown and inherently beautiful. With stretch marks, braids, cum and pets in their space. It's time to tell the stories of sacred, queer brown sex. I don't see that being co-opted any time soon.

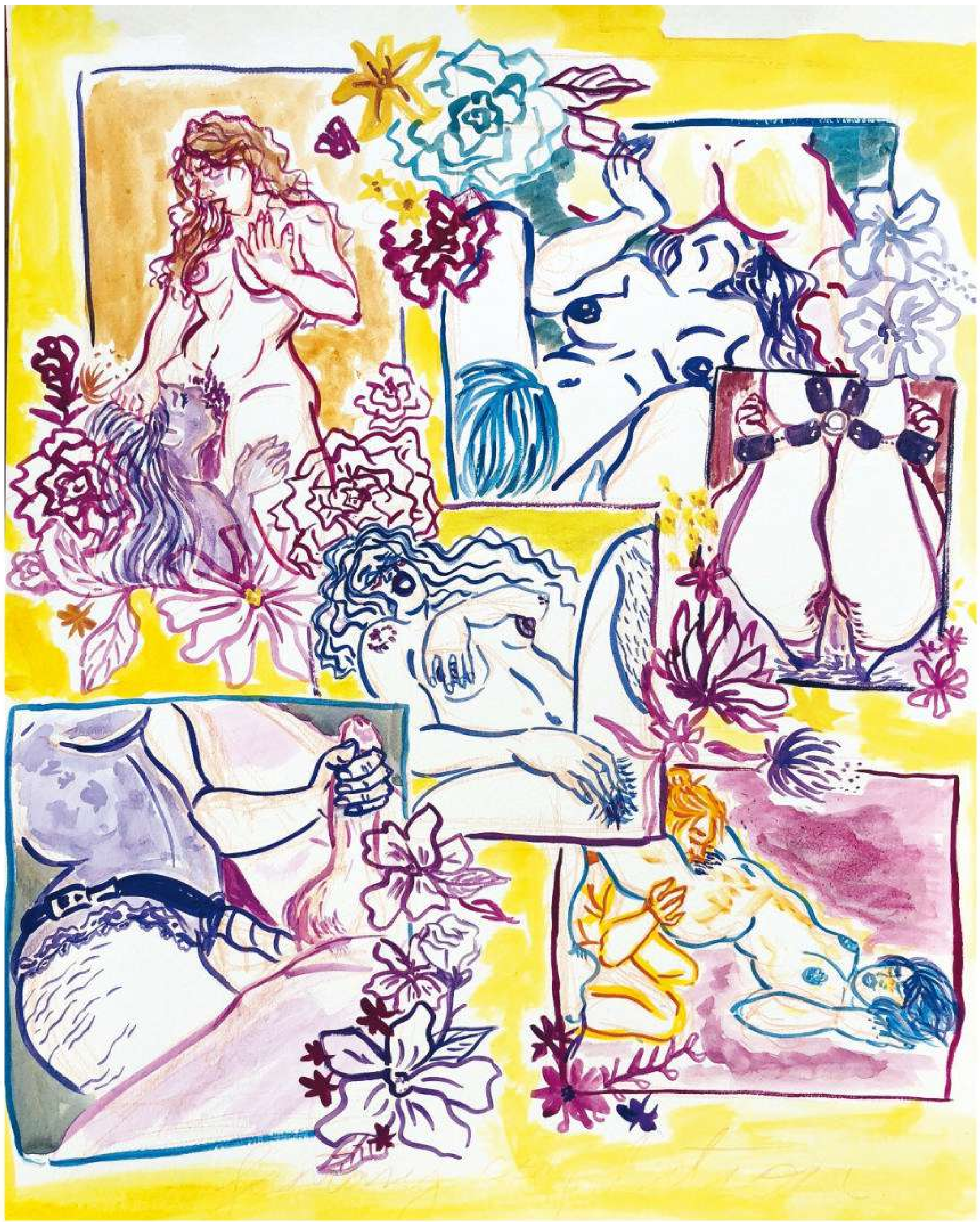
You mentioned seeking mentors elsewhere when there were none at school. Do you have any Latinx heroes now?
There is an essay by Sandra Cisneros, titled "Guadalupe the Sex Goddess" which has been a great inspiration. As a first-generation Mexican-American, I feel deeply tied to the history of my roots. I grew up going to Catholic mass, and my home was decorated with crucifixes and porcelain sculptures of La Virgen de Guadalupe. Cisneros talks about her not in the terms of her place in the Christian-Catholic tradition, but as a pre-Columbian goddess of empowerment, as a sex goddess. Not a virgin at all! That is an interpretation of Catholic religion that I want to reclaim through my art. Not the Lupe of 1531, but the one of the 1990s that shaped who we are as Chicanas today.

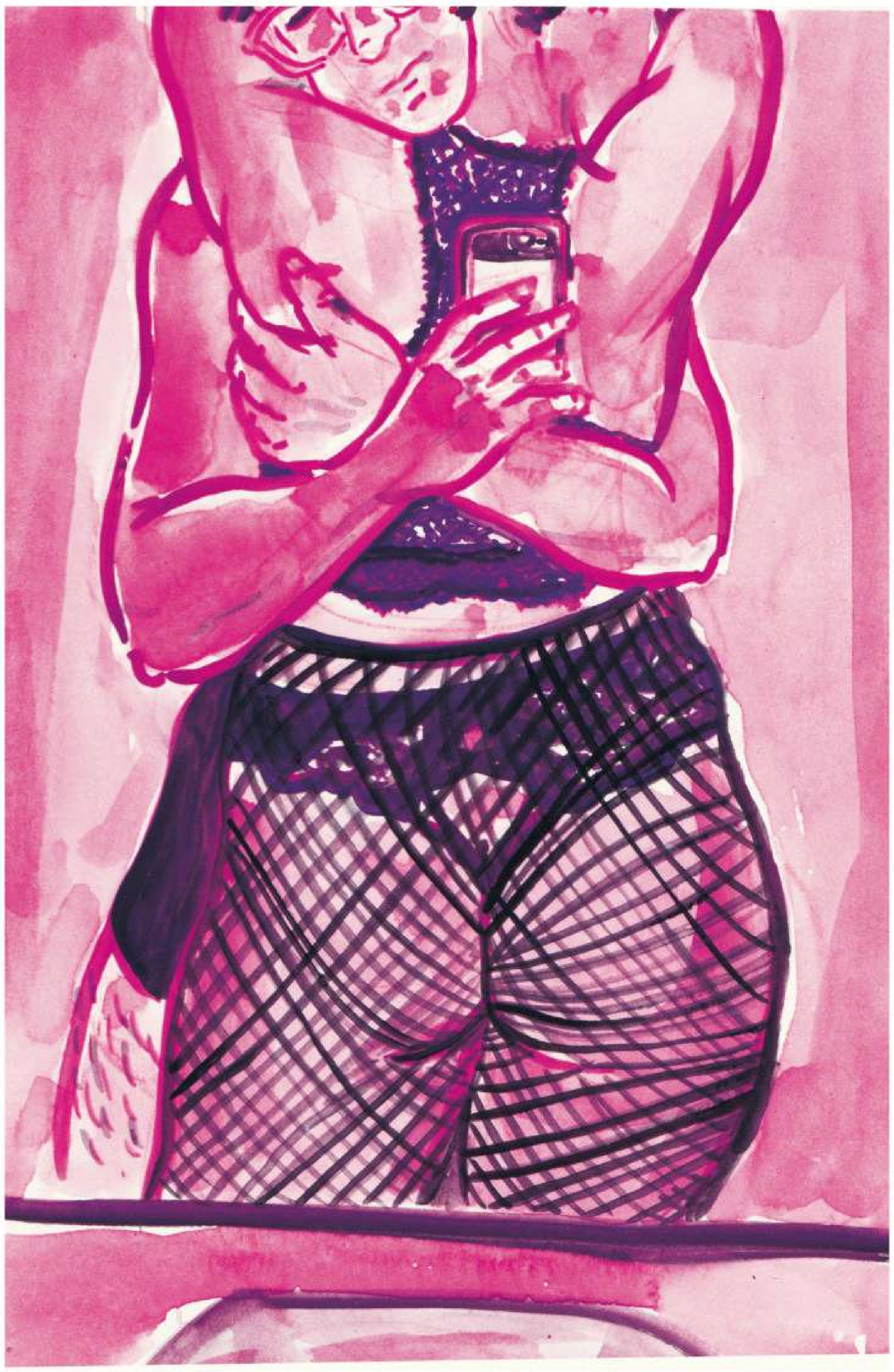
In a society of labels, how have you come to define yourself?
I define myself in many ways, but after quitting my corporate retail job to pursue art more consistently, I get to define myself as "self-employed" rather than "unemployed."

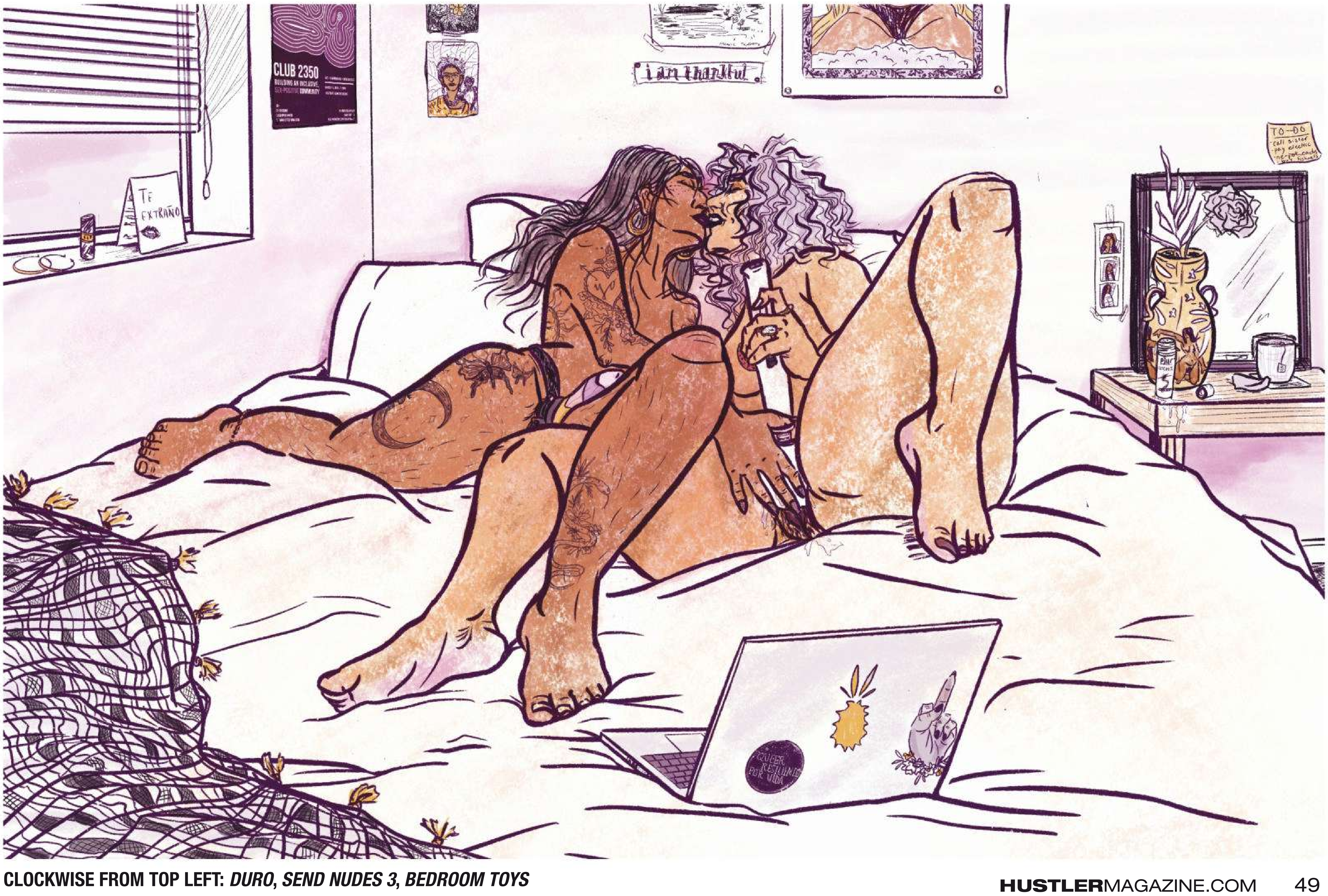
Creating feminist, erotic illustrations has given me the chance to be present, to be seen, to be a brown voice in a pale world and to validate sex as a divine experience. Sex positivity is my way of showing the universe gratitude and positive energy. Illustrated sex is a symbol of sacred rituals. Sex is life. Sex is holy. Sex is spiritual. It's a gateway to be reborn, in tune with our highest selves. Why wouldn't I try to paint these feelings?

How do I define myself? I'm Rebeca Soto.

Follow Rebeca on Instagram @ArtbyRebeca, or go to RebecaSoto.com.






CLUB 2350
BUILDING AN INCLUSIVE, SEX-POSITIVE COMMUNITY
i am thankful
TE EXTRAÑO
TO-DO

CLOCKWISE FROM TOP LEFT: ***DURO, SEND NUDES 3, BEDROOM TOYS***

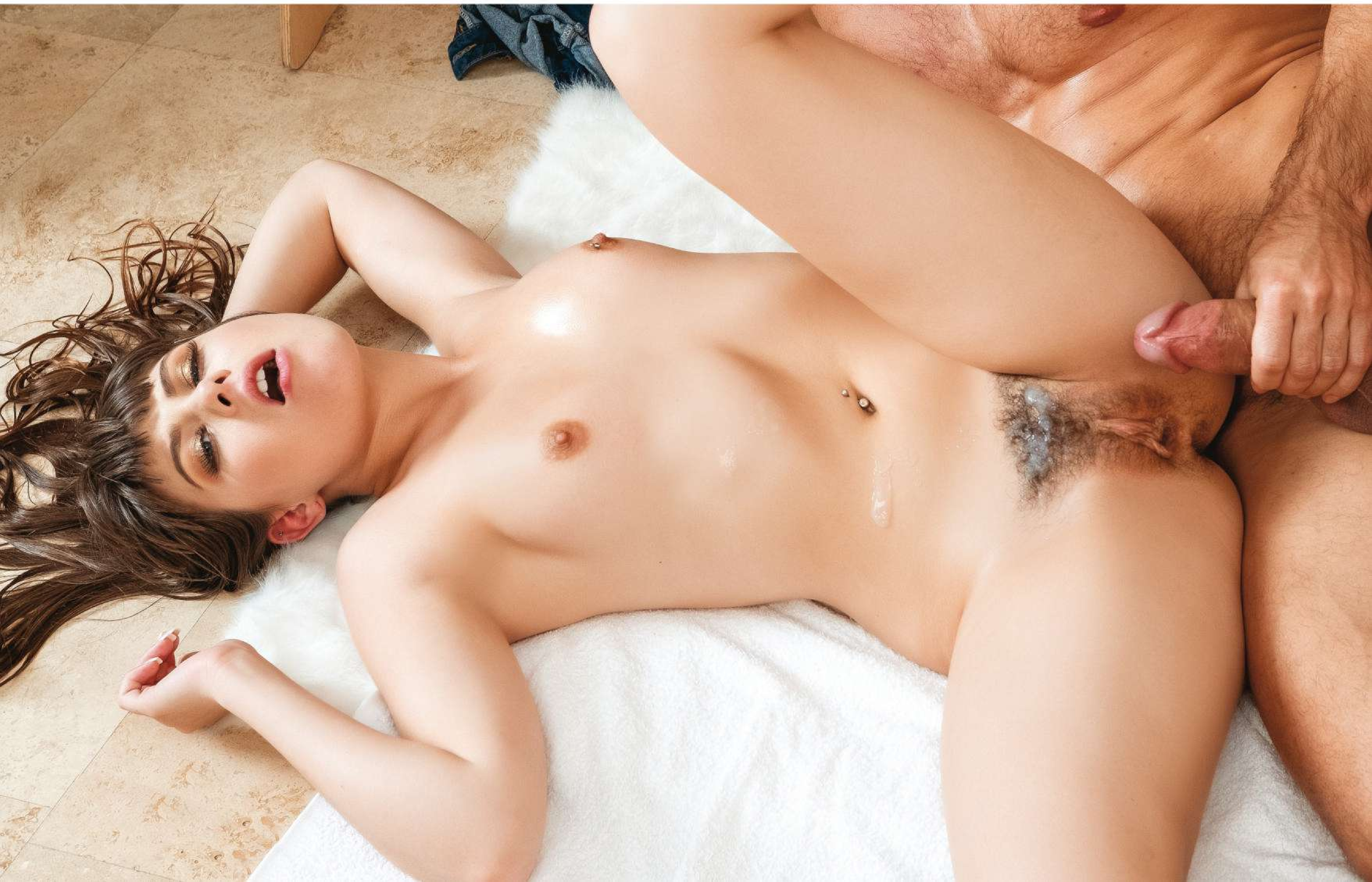
LUNA RIVAL

HOT IN HERE

PHOTOGRAPHY BY
LARRY FLYNT PRODUCTIONS

I live in the South of France, but I travel all over the world for work. I especially like being in the United States. Los Angeles is fun, and I enjoy the excitement of Las Vegas. When it comes to shooting scenes, I used to be shy, but I'm more confident these days. I listen to music as I get ready in hair and makeup. My faves are Amy Winehouse and Dr. Peacock. When I'm on set, I give it my all! I really care about the final product, and I want to make my scene the best I can.

"I have a young, angelic face, but don't be mistaken. I'm not innocent! I have the tools to seduce men, and I may be petite, but I can handle a big cock—sometimes even two or three! I enjoy all types of hot sex—anal, DP, creampie and more. Fact, there aren't too many acts I'm not fond of."



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SKYE
BLUE

FEMME FATALE
PHOTOGRAPHY BY
ALLEN HENSON

My zodiac sign is Cancer. I'm overemotional sometimes, but also passionate, caring and creative. I love doing anything artistic, like painting and creating abstract art. I moved to New York City to pursue fashion design, but I ended up modeling. No regrets. I've learned a lot from being on set, and my flexible schedule means I have the freedom to pursue any damn thing I want!

"I don't normally go for someone based solely on their appearance; for me, it's all about personality. Confidence is *so* sexy, and I like people who are honest, open and compassionate. Communication is key: Just ask your partner what brings them pleasure, and make sure to tell them what *you* like…in detail."

Let's get creative!

XO Skye

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AUGUST 2020

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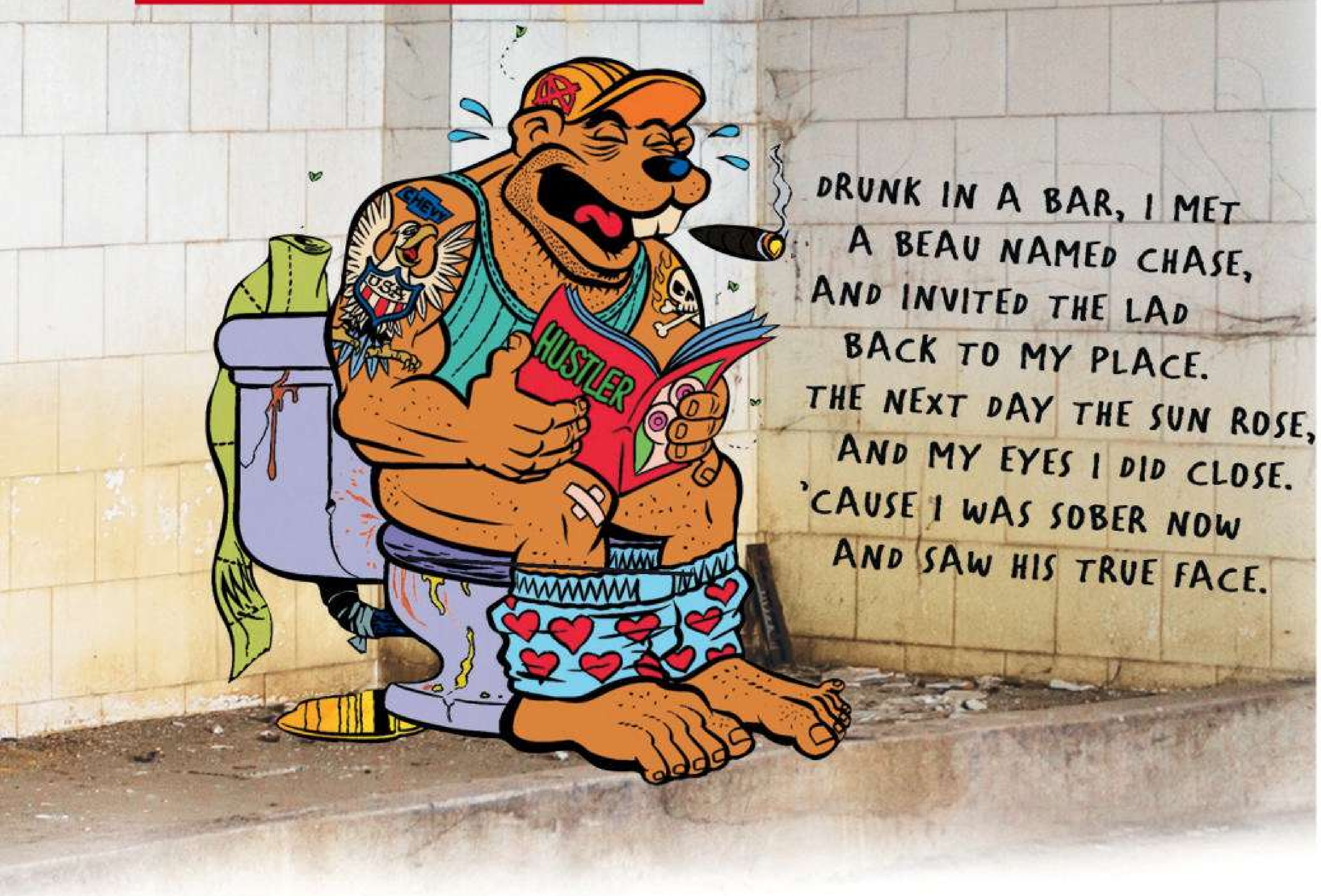
SKYE'S VITAL FACTS

HOMETOWN: **Cocoa Beach, Florida**
AGE: **24** | HEIGHT: **5-8**
MEASUREMENTS: **34DDD-26-33**
FAVORITE POSITION: **Doggy**
TWITTER: **@SkyeBlueWantsU**


HUSTLER
DRUNK IN A BAR, I MET
A BEAU NAMED CHASE,
AND INVITED THE LAD
BACK TO MY PLACE.
THE NEXT DAY THE SUN ROSE,
AND MY EYES I DID CLOSE.
'CAUSE I WAS SOBER NOW
AND SAW HIS TRUE FACE.

A cheating wife had just finished giving her lover the screwing of his life. As she was lighting a cigarette, her cell phone rang. A brief conversation ensued, and then she said, "Okay, dear. Bye."

"Your husband?" her boyfriend asked.

"Yes," she answered, giggling. "He said he'll be home late because he's playing poker with you and a few of the boys."

Question: Why does a man ask for a woman's hand in marriage?

Answer: Because he's tired of using his own.

While lying in bed one evening, a farmer was reading, and his wife was knitting. The farmer looked up from the page of an animal-husbandry magazine and said, "Did you know that humans are the only species whose females achieve orgasm?"

His wife looked at him wistfully, smiled and responded, "Oh, yeah? Prove it."

The farmer frowned for a minute, then exclaimed, "Okay!" He got up, put on his coveralls and left his wife rather confused.

About a half hour later he returned. Tired and sweaty, he declared, "Well, dear, I'm sure the cow and sheep didn't have orgasms, but the way that damn pig is always squealing, how the fuck can I tell?"

Question: One man is walking a tightrope, and the other is getting a blowjob in a retirement home. What are they both thinking?

Answer: *Don't look down!*

Mike went to apply for a job, and the interviewer asked him, "Are you allergic to anything?"

"Yes, sir, caffeine," Mike replied. "I can't drink coffee."

"Okay," the interviewer continued. "Have you ever been in the military?"

"Yes, sir," Mike answered. "I did one tour in Afghanistan."

"Great!" the human resources rep exclaimed. "That will give you five extra points toward employment." Then he inquired, "Are you disabled in any way?"

Mike told him, "Yes, sir, I am. A bomb exploded near me, and I lost both of my testicles."

The guy from HR grimaced, then announced, "Okay, you've got enough points for me to hire you right now. Our normal hours are from 8 a.m. to 4 p.m. You can start tomorrow at 10 a.m., and plan on reporting for work at that time moving forward."

Mike was puzzled. "If the work hours are from 8 a.m. to 4 p.m., why don't you want me here until 10?"

"This is a government job," the interviewer explained. "For the first two hours we just stand around drinking coffee and scratching our balls. There's no point in you coming in for that."

HUSTLER Wisdom: The best thing about having a one-night stand with an Amish girl is that she won't be expecting you to call the next day.

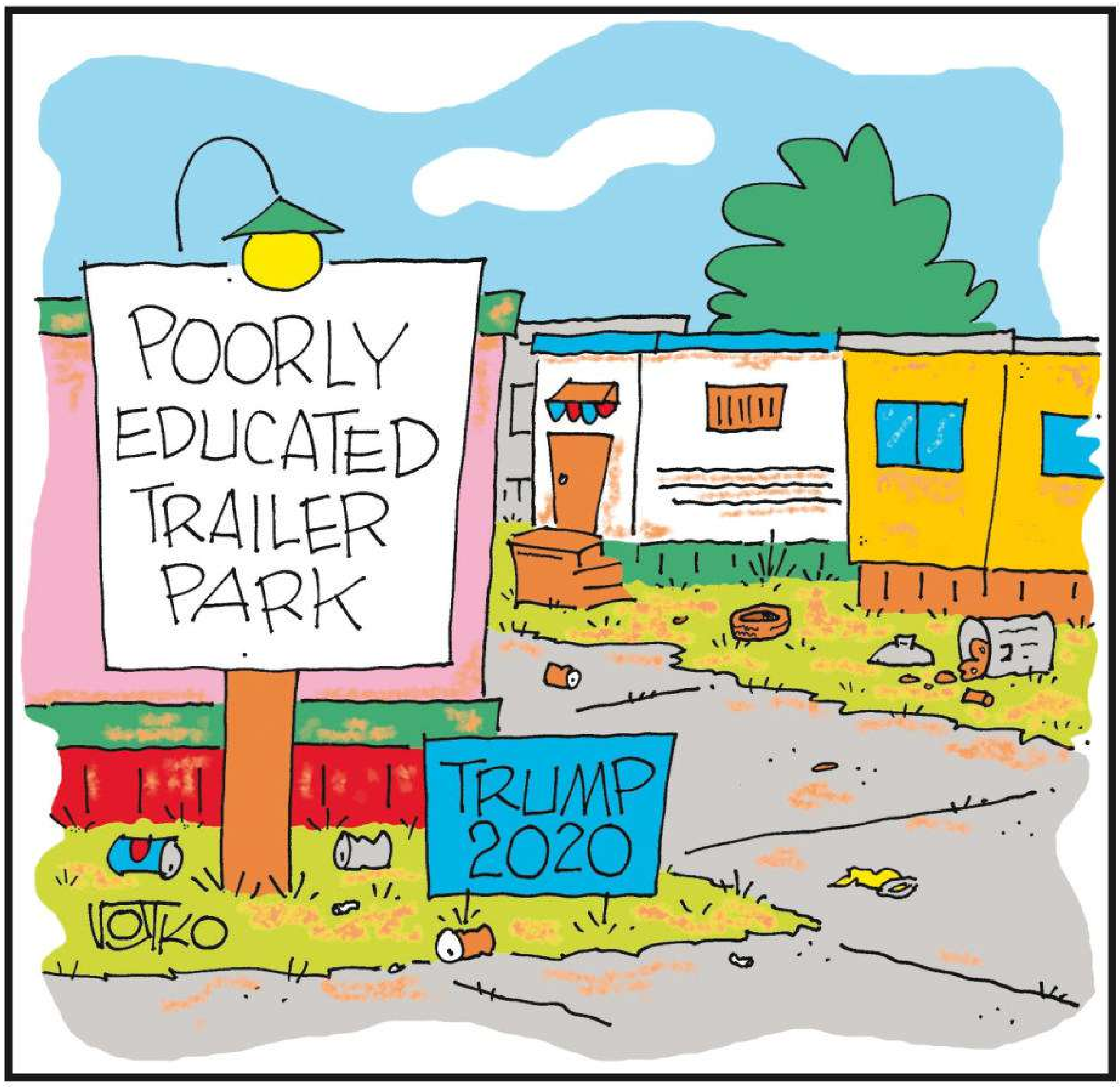
Butt plugs are all fun and games—until you fart and kill the cat.

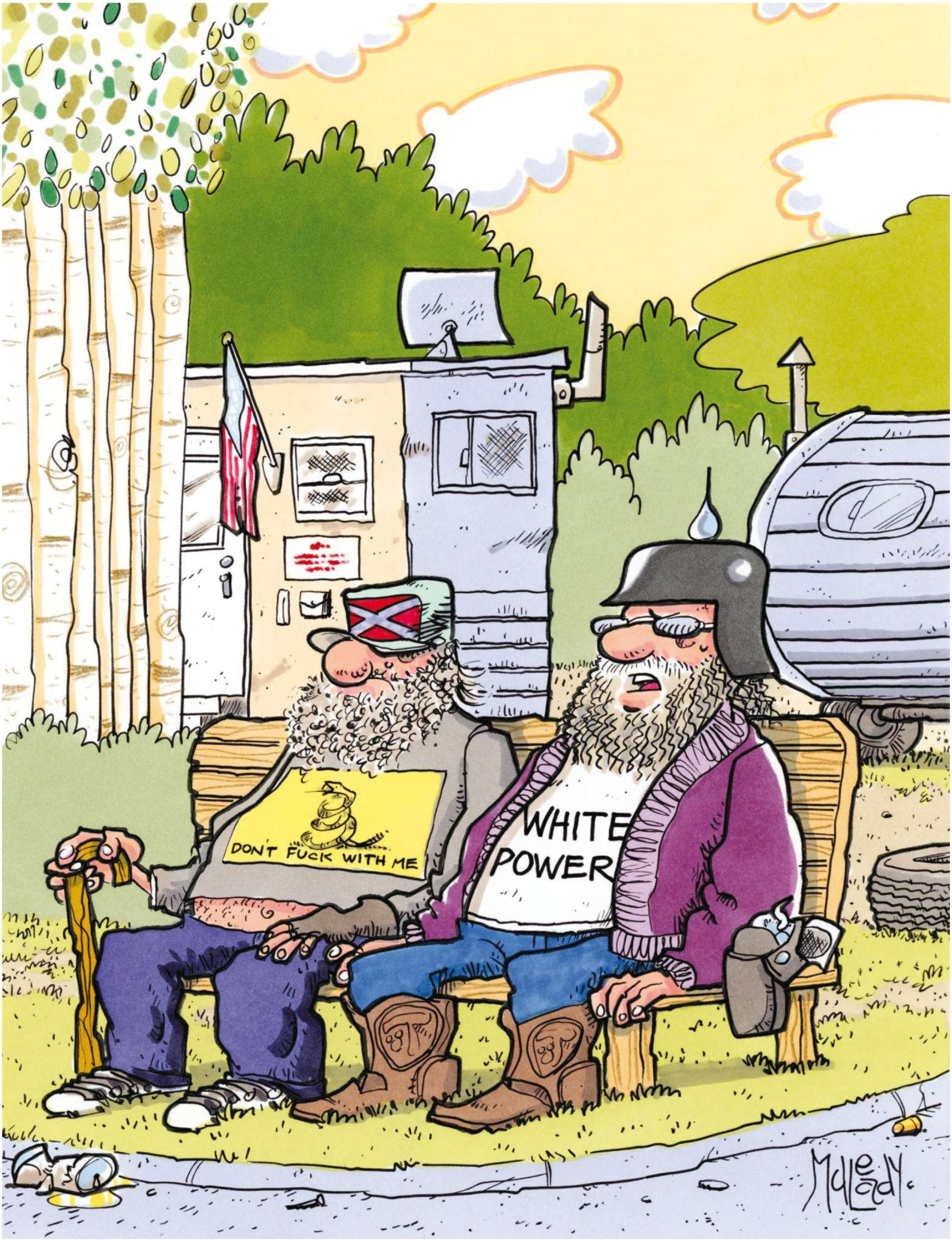
Tom said to his wife, "Let me come in your ear."

"No way!" she hollered. "I'll go deaf if you come in my ear!"

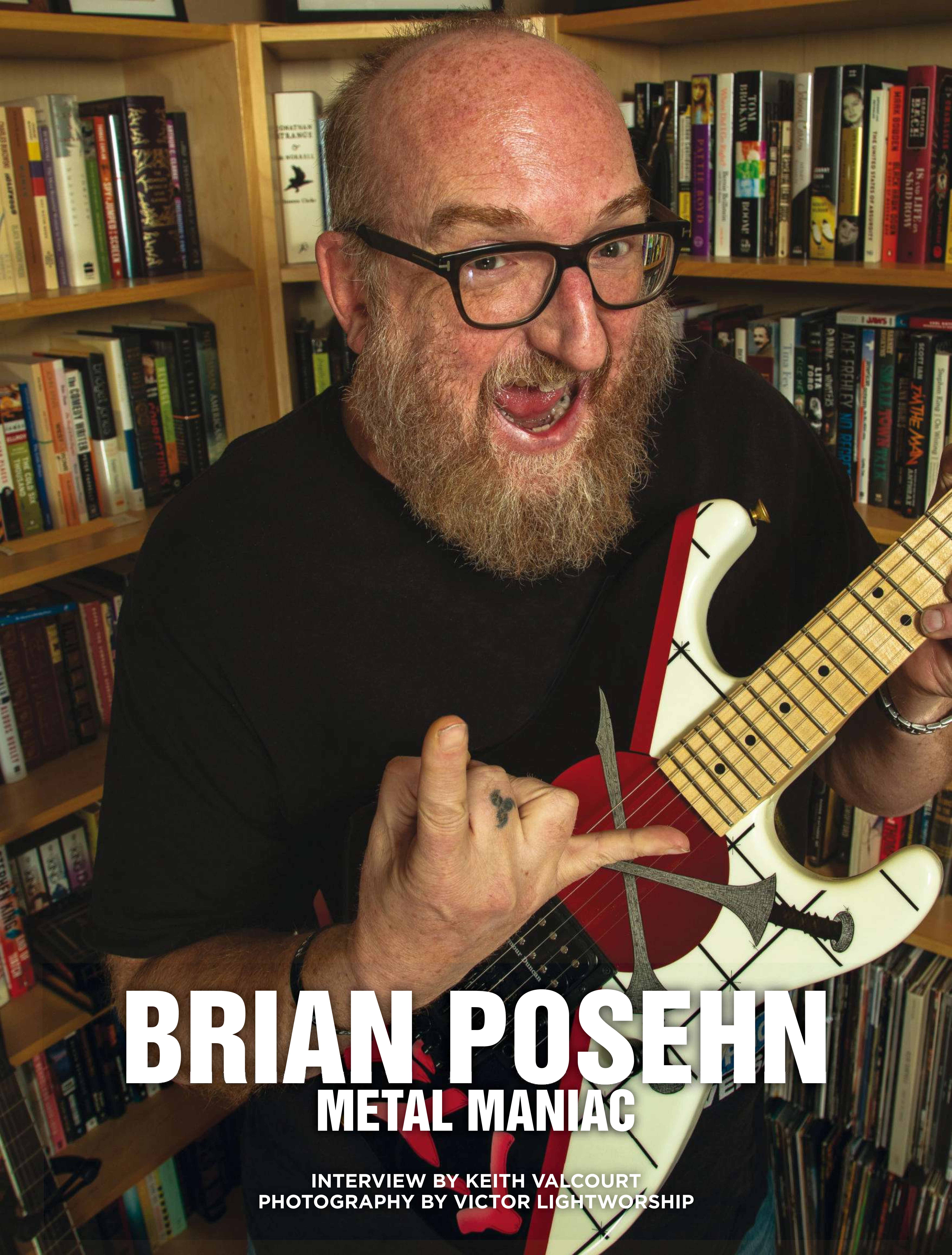
"That's funny," Tim countered. "I come in your mouth, and you never shut up."

HUSTLER Humor jokes are provided by our readers. If you've heard a gut-buster lately, send it to HUSTLER Joke Page, 8484 Wilshire Blvd., Suite 900, Beverly Hills, CA 90211, or by email to *HUSTLER@LFP.com*. If we print it, we'll send you 25 bucks!




DON'T FUCK WITH ME
WHITE POWER
Mulleady

"I don't recognize the legitimacy of this federal government,
but they better not fuck with my Medicare and Social Security check!"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Susanna Clarke
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THE UNITED STATES OF ABSURDITY
IS THIS LIFE ON SKID ROW
SEBASTIAN BACH
The COMEDY WRITER
THE COLD SIX THOUSAND
ACE FREHLEY NO REGRETS
LITA FORD
SCOTT IAN
I'M THE MAN
Stephen King | On Writing
JAWS
Seymour Duncan

BRIAN POSEHN

METAL MANIAC

INTERVIEW BY KEITH VALCOURT
PHOTOGRAPHY BY VICTOR LIGHTWORSHIP

At 6-7, comic Brian Posehn looks menacing. Until he opens his mouth. His voice instantly disarms you. He reminds you of your best buddy—you know, the guy you hung out with in high school who used to work at the skateboard shop and record store. Why? Because he *was* that guy. He worked at those places before making a name for himself in comedy.

The stand-up comic and actor is best known for his roles on TV shows *Big Bang Theory*, *Just Shoot Me*, *New Girl* and *The Sarah Silverman Program*. Away from acting, the self-proclaimed nerd is also a prolific writer, penning everything from TV shows (*Mr. Show*) to comic books (40 issues of *Deadpool* and counting) to his 2017 book *Forever Nerdy*. But his lifelong passion is heavy metal.

Posehn has just released his hard rock opus, titled *Grandpa Metal*. The album is a perfect mash-up of comedy and straight-ahead metal. For the recordings Posehn enlisted a who's who of heavy musicians, including the mighty Scott Ian of Anthrax, both Patrick Stump and Joe Trohman from Fall Out Boy, Kim Thayil from Soundgarden and vocalists Michael Starr of Steel Panther and Corey Taylor from Slipknot. If that wasn't enough, both Dethklok's Brendon Small and "Weird Al" Yankovic made appearances. It features 14 tracks, including two covers: the '80s a-ha hit "Take on Me" and the novelty track "What Does the Fox Say?" Both are delivered in the most metal of metal-ish styles.

Posehn invited HUSTLER into his Encino home to gaze upon his massive collection of books, action figures, Blu-ray discs and killer guitars. And to talk about all things metal, the first time he saw a spread vagina in HUSTLER and whether comedy groupies are real or not. Spoiler alert: They are!

HUSTLER: What's the most metal thing you've ever done?
BRIAN POSEHN: I was never going to get a tattoo, but I got a pretty metal tattoo of 666 on my finger. The not metal thing about it is I hid it from my mom for several years, covering it with a big skull ring.

When did she finally find out?
I was on *That Metal Show* with Eddie Trunk, and Don Jamieson called me out on it. So I told the story of the tattoo and showed it to the cameras and TV audience, never thinking my mom would see that. Why would my mom be watching *That Metal Show* on VH1?

So the show airs, and I am talking to my mom several months later, and she tells me there is a woman in her condo complex who said, "My son saw your son on a heavy metal show talking about his tattoo." I couldn't believe that's how my cover got blown. Then she asked, "Was that a sketch?" I said, "Yes, Mom, absolutely." Because she knows most of my stuff is just shenanigans. Always doing a sketch or a skit. Then she moved to California, and one day I forgot to wear the ring. It wasn't a big deal, but I don't think she gets the significance of 666. She never saw *The Omen* and doesn't realize I'm trying to be evil. And metal.

What was the first metal record you bought?
Boy, I would say Iron Maiden's *Killers*. I was already into hard rock and heavy metal. I was into Judas Priest, but I wasn't totally a metalhead yet. I hadn't bought any Priest. I would record it off other people. But I went out and specifically bought the Iron Maiden *Killers* cassette right when it came out. After that I went all in on metal.

Why is your new album called *Grandpa Metal*?
The title came about because we were making fun of Scott Ian. I was searching for a name for the album. We already had the song, which is busting Scott's balls because he literally hasn't liked any music since 1992. That's one of the lyrics. And I love that about him. I also feel, as a crusty 53-year-old metalhead, I can be that way too.

How did you get so many legit metal guys to play on the record?
Because I had done metal songs over the years. I did "Metal by Numbers" and "More Metal Than You" with Scott. I also had guests on that. Fifteen years ago we had Jon Donais from Shadows Fall, who is now the Anthrax guitarist. At this point in life guys who heard my old stuff said, "Hey, man, next time you do something, call me!" Chuck Billy from Testament years ago said, "Hey, I'd do one of those songs." I held him to it. Once the record came together, I would reach out to different shredders to do a solo. It was calling in favors. There were two or three guys my producer Jay Ruston called because he knew them. Jeff Pilson from Dokken/Foreigner. Johan Hegg from Amon Amarth. Jay knew I was a big fan and to get him on the song "One Quarter Viking, Three Quarter's Pussy" was exactly what I wanted. I heard that song as an Amon Amarth song making fun of myself. And to get the actual guy? I didn't know if he would get the joke.

Because it's a comedy record, do musicians think you're making fun of them?
I didn't run into that really, because I think they all know me and know I couldn't be more of a real metalhead. I'm protective of it. I don't want people making fun of metal. As a teenager, if someone made fun of Metallica, those were fighting words. The band was like my family, and I would fight for them. When the movie *Spinal Tap* came out, I was not a fan, because I thought they were making fun of metal. I was angry. Then I saw some of the jokes. But originally I thought, *You can't make fun of metal. Unless you're metal.*

Why did you decide to cover "Take on Me" by a-ha and "What Does the Fox Say?"
"The Fox" was first. We recorded it right after it broke. I had heard it so much, it became an earworm, like >>

in *Wrath of Kahn*. It just gets in your ear and destroys your brain. I heard it and thought, *That would be so great metal.* I also wanted to record the Madonna song. What’s the Madonna mid-’80s religious song?

“Like a Prayer”?
Yes! I originally wanted to do “Like a Prayer.” I also wanted to do a metal version of “Vacation” by the Go-Go’s. but landed on a-ha. It just felt right. I love the fact that both covers I did are European pop songs, and we do them European metal style. I wanted them to have a Swedish and Norwegian death metal sound. I wanted the covers to be straight, not silly. We didn’t add kazoos. I love “Weird Al,” but we didn’t “Weird Al” it up.

Can you do any song metal?
My theory is every song is better if it is metal. Every pop song you’ve ever heard in your life. Even some Clash songs—“Lost in the Supermarket” we could metal up. That would be killer.

> **“MY THEORY IS EVERY SONG IS BETTER IF IT IS METAL. EVERY POP SONG YOU’VE EVER HEARD IN YOUR LIFE.”**

There’s got to be some song that wouldn’t work?
Well, I don’t know. The track on the album “Goblin Love” is really just me doing “Muskrat Love” by Captain and Tennille.

You think the Captain would have liked that?
Probably not. [*Laughs.*] But Tennille? She would have gone, “Um. I get it. I guess.”

You have called this album the *Chinese Democracy* of metal comedy records. Did it take as long to make as that Guns N’ Roses disc?
It only took six years, not 13. Joe Trohman from Fall Out Boy really helped me finish it up. Bringing him in really kicked me in the ass. Because he’s younger and not a grandpa metal. It also lent this other perspective. He’s in his early 30s. I didn’t know who Chainsmokers or Halsey was. He would text me stuff and say, “You think that sucks. You got to hear this!”

Do you have a favorite track on the album?
“Big Fat Rock” was so fun to record. That was the most fun I had writing a song. We just said, “Let’s get dumb and try to outdo Steel Panther even.” I don’t know if I did, because those guys can get so silly and so dirty. Those guys are friends of mine. They played my 40th birthday, and half of the band was in my wedding.

Did you want to be a musician as a kid before you became a comic?
When I hear stories of people saying, “I saw this thing and knew that’s what I wanted to do,” I don’t get it. I was never that kind of kid. In high school I thought I wanted to be a journalist and a DJ, because I knew I couldn’t play music, but I wanted to be around it. I went to junior college for a journalism degree, and I was going to go to Sac[ramento] State to finish up. That’s when I fell into comedy.

I had messed around with radio and knew I didn’t want to do that. I had worked for a big pop station there. They played garbage music, and I was at my most metal. I was answering the phone, “We already played Milli Vanilli. No. We can’t play it again.” The caller would then say, “Can you play NKOTB?” I asked, “What the fuck is that?” It was New Kids on the Block. Goddammit!

I was into journalism until I interviewed the band Fishbone. They were smartasses, and that made me realize I didn’t want to do what you do. So I stopped writing for my college newspaper *The American River College Beaver*. Well, that was our mascot. I can’t remember what the paper was called. But we will call it *The Beaver* because that makes sense for HUSTLER.

What drove you to be a comedian?
I was into comedy, but I was one of those kids who thought, *I can’t just do that. I can’t just be a rock star. I can’t just be a comedian. I’ve got to find a job.* I was more levelheaded about it. After high school I thought, *Maybe I can do that.* I started writing jokes and called a couple comedy clubs in Sacramento and asked what I needed to do. I had never even been in a comedy club at that point.

Do you remember your first stand-up gig?
First was an open mic in Sacramento. A buddy of mine and I got a heater going in the parking lot of the comedy club beforehand. We were drinking a couple beers and listened to metal before the show. The first time onstage, I was already the metal shop. I had long hair. I wore skateboard T-shirts, Vans and jeans. My intro included, “This kid works at a skateboard shop…”

In the ’80s did anyone attempt to change your image to get you a sitcom?
I did that myself. Because I was in Sacto, there weren’t people saying, “Hey, kid, do this!” I was on my own. Every comic in the ’80s had nicknames. You had “Bobcat” and Bobby Slayton “The Pitbull.” So I called myself “The Piranha.” It was aggressive, and I used the song “Piranha” by Exodus as my intro. I saw myself as the edgier, more NorCal Pauly Shore. He seemed like he never really rode a skateboard. I did. I broke my wrist and face on a skateboard, so I felt like I was more legit.

When did you drop “Piranha”?
Pretty quickly. [*Laughs.*] Dropped the nickname but still was that guy. Still myself. Then, when grunge hit in the early ’90s, I was working in a record store, and I adopted that style. Changed my look. Less leather, and flannel over thermals. Shorts and Doc Martins onstage. Very Eddie Vedder. I was still metal, but I also liked Soundgarden and Nirvana.

Do you remember the first time you saw a HUSTLER Magazine?
Funny enough, yes. I even talked about it onstage a long time ago because I had a crazy experience. First I saw the tamer—somebody brought a *Playboy* to school when I was in either fifth grade or sixth grade. It was with Pamela Sue Martin, who played Nancy Drew. She did maybe one or two seasons of *Nancy Drew*, and then she went

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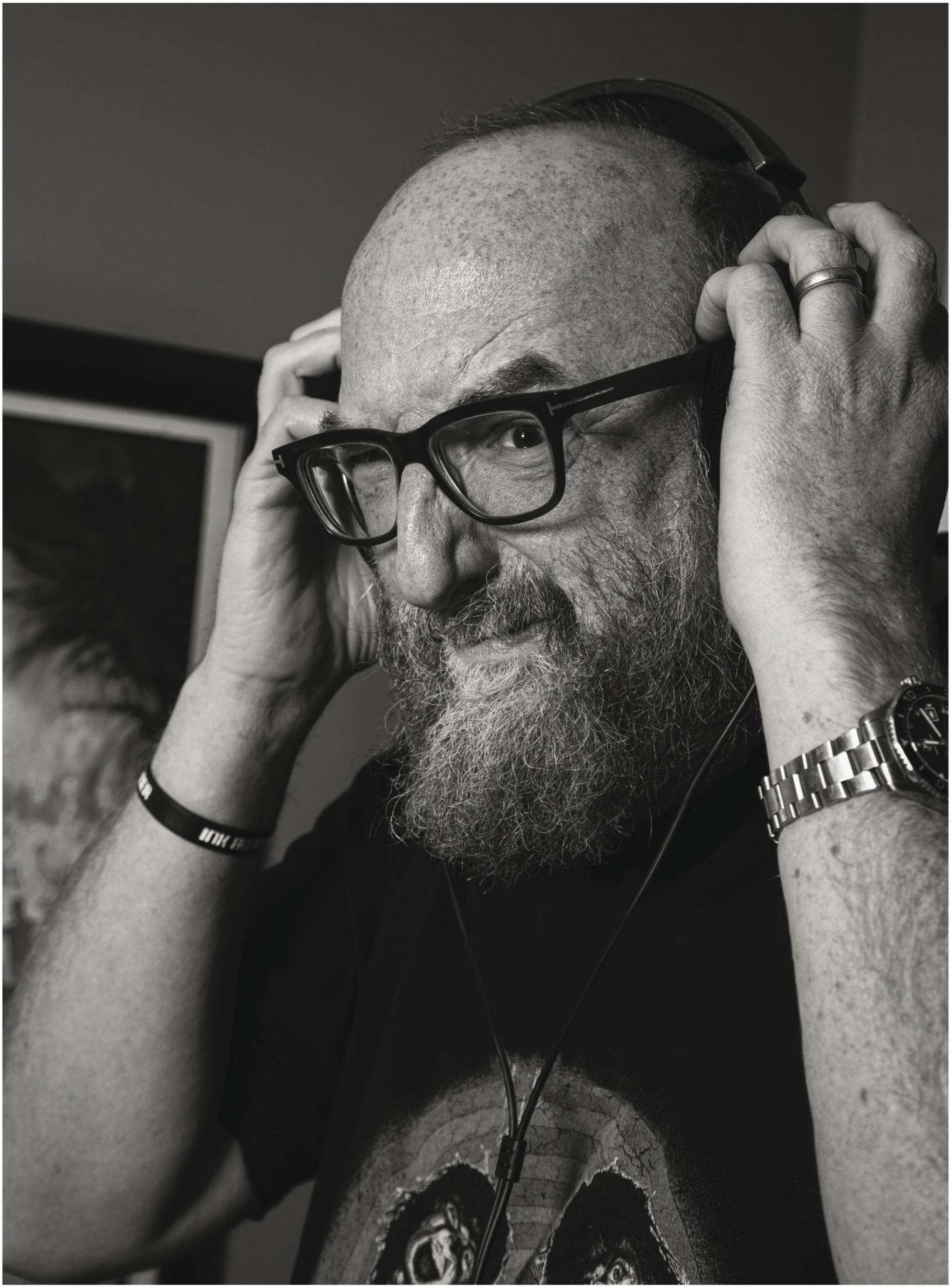


nude. And kids lost their goddamn minds. That was the first time I had ever seen nudity in print. HUSTLER was always the more real, more extreme. Dirtier. I would see it at liquor stores and gas stations in my little small town, sitting there in the racks, and think, *Wow, look at that!* We had a tree fort down by a creek when I was 13. Because Sonoma, California, is so rainy, our magazines would get gross, and we had a HUSTLER that had been sitting in this tree fort and was so weathered.

My first experience with it was visceral. I opened it and saw a full vag shot. I had never seen anything like that before in my life. And the smell of the wet magazine made me gag. I first thought, *Maybe I don't like vaginas.* Really, the smell was from the pulp of the paper and everything else that had been sitting in this tree fort for months during the fall and winter in Sonoma. But me as a teenager who had never been near a vagina thought that smell of the musty paper was what vagina smelled like. I thought, *I don't know that I like vaginas that much.* Which at the time wasn't a big deal because no girls were interested in me.

Did you see comedy as a way to get girls?
I was looking for a way to get girls. I needed help in that. And I was a late bloomer. I think I just needed to do something in life I liked. I didn't know what I liked till I discovered stand-up. Really what helped with the girls was confidence, the confidence I got from doing comedy. Pregaming in the parking lot of the club, having a few beers there, then a few free drinks in the club—that gave me the confidence to bring the girls home.

So did you experience any comedy groupies?
Yes. My first couple of sexual experiences were with ladies who came to the comedy club by themselves. The girls who worked at comedy clubs as waitresses were my first real serious girlfriends. That usually broke up when Dave Attell hit on them. I think he did okay with the comedy waitresses.

> **"THERE ARE SO MANY DIFFERENT TYPES OF COMEDY, AND ALMOST ALL OF IT MAKES ME LAUGH."**

Who are your comedy heroes?
Dave Attell is one. Especially of the guys doing comedy at the same time as me. He always made me fall out of the chair laughing. Fifteen or twenty years ago, before cancel culture, he was saying things you're not supposed to say. The guys I grew up watching, Steve Martin and Robin Williams. Both I felt tied to because they recorded their early albums in the Bay Area. Then all the obvious guys: Rickles, Richard Lewis, Pryor and Carlin. I am even a guy who loved listening to Lenny Bruce. My buddy Patton [Oswalt] says, "No one has ever laughed at Lenny Bruce." I laugh at Lenny Bruce. I legitimately thought he was funny. I love comedy and the people who have figured out that skill. There are so many different types of comedy, and almost all of it makes me laugh.

You've been at it long enough that many of the young comics now look up to you.
It's strange, but it's cool. Got that first from *Mr. Show*. People looked up to that. Now it's the nerdy stand-ups. I will see a guy who looks like me—he goes onstage in a metal T-shirt. I never thought that I would influence anybody.

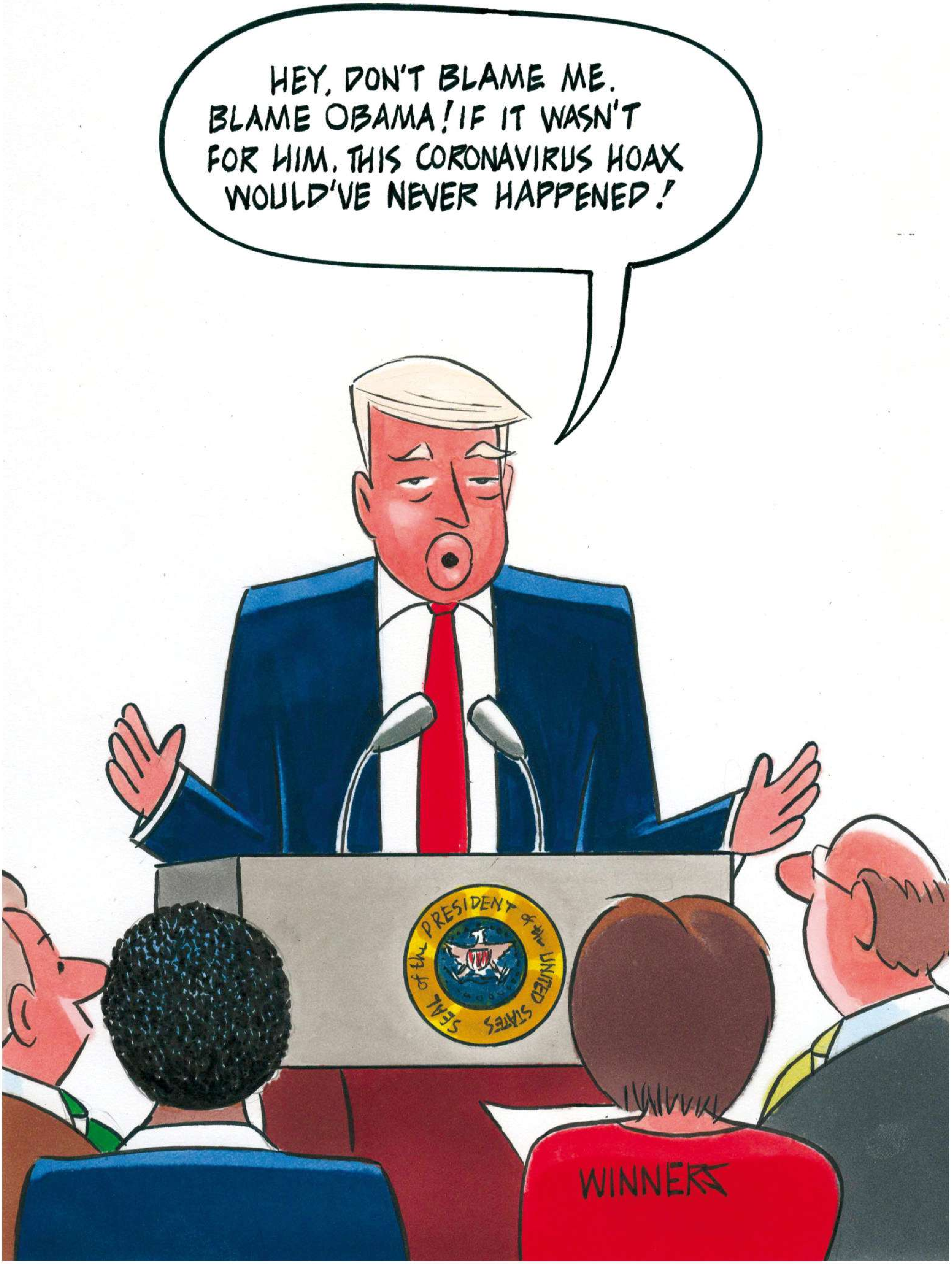
There was a time when you were called an alternative comic.
I never thought that. There were people who would not give me stage time when I first moved to L.A. because I wasn't alternative enough. I even had this woman tell me I was a "brick wall comic," that I should have been at the Hollywood Improv. And I was. Budd Friedman [Improv owner] was the first person to put me on TV. I didn't really take it as a put-down. I thought, *Brick wall comic? Yeah, because I write jokes. Because my punch lines get laughs. What an asshole I am.*

At one point you said *Star Wars* was your Vietnam War. Are you a fan again?
I am a *Star Wars* fan again. It took having a kid and him getting excited about it. That forced me to look at *Star Wars* and the prequels differently. The special editions became less of a thing I hated. But also, I liked the new movies. When *Force Awakens* came out, I was really into that one. *Rogue One* is my favorite of the new modern movies. I think it's the best stand-alone. And I love *Mandalorian*. Even if I weren't a part of it. I can look at those and say, "They got it right." I'm not that mad about the Rian Johnson one or the most recent J.J. Abrams. I don't love them, but I'm not such a fanboy that I am staying awake at night, on the internet, yelling. I feel like I've grown up a lot with my nerdiness.

How did you end up in the new *Star Wars* series *The Mandalorian*?
When they came to me, I was already a fan again. My manager knew it, and when they approached him, he said, "You're going to want to do this. It's a small part here in town, and they want you specifically. *And* it's Jon Favreau. It has a secret name." I had heard the nerd word that Disney had a streaming service coming and Favreau was doing something. I just said, "Holy shit! I'm doing that without question."

What was filming like?
I met Favreau on set, and he knew I was a fan. They knew it was a small part, but it was in the first episode, so they wanted someone who was a big fan.

Did you secretly freak out on set?
I kept it cool. Favreau was so excited. He showed me around the set, "Look at this world we get to play in!" The day before I filmed, I went in to get fitted, and Favreau said, "You love this too, right? Come look at this. What's this from?" I said, "That's the rifle Boba Fett is carrying the first time you see him in the holiday special." He said, "Yeah, you're right!" And we were all kids again.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KENZIE TAYLOR

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HUSTLER VIDEO. DIRECTOR: B. SKOW. STARRING: KENZIE TAYLOR, CHARLOTTE SINS, RACHAEL CAVALLI, CADENCE LUX, BIANCA BURKE, PAIGE OWENS, KYLIE LE BEAU & VAL DODDS.

Lest you believe that any one gender or sexual orientation has a lock on infidelity, *Cheating Lesbian MILFs 2* serves as a reminder that fucking around is an equal-opportunity activity. The video opens in suburbia, as heavy-jugged, plump-lipped Bianca Burke primps in front of the mirror, preparing for a busy day of cheating. After giving some false reassurance to her insecure girlfriend, it's off to her sweet-faced side piece Paige Owens. Belying a wholesome, demure appearance, Owens practically pounces on Burke, ravenously lapping at her girl gulch. Burke, in turn, slobbers all over her lover's browneye and fingers Owens' twat like she's trying to retrieve a wedding ring from the sink drain. Further on, pretty, big-titted blonde Kenzie Taylor heads out for a massage, unaware that her lady-love Rachael Cavalli has Charlotte Sins tucked away in a closet. Despite Taylor's pure intentions, her rubdown at the capable, oil-slick hands of Cadence Lux morphs into a passionate gash-mashing session, as client and masseuse scissor each other so ferociously, it's surprising their pubes don't catch fire. Meanwhile, Cavalli and Sins get down to their tryst. Sins' tits are modest, and her tattoo work looks like a hyperactive grade-schooler scribbled on her arm with magic markers. Still, she's a lovely specimen and looks a bit like former wrestling diva Stacy Keibler—if Keibler had ever gone to town on herself with a HItachi Magic Wand in the ring. Viewers will definitely get stiffed by *Cheating Lesbian MILFs 2*, but in the best way possible. To order, call 1-800-763-8271 ext. 7651 today! **—Pico D. Ribibi**

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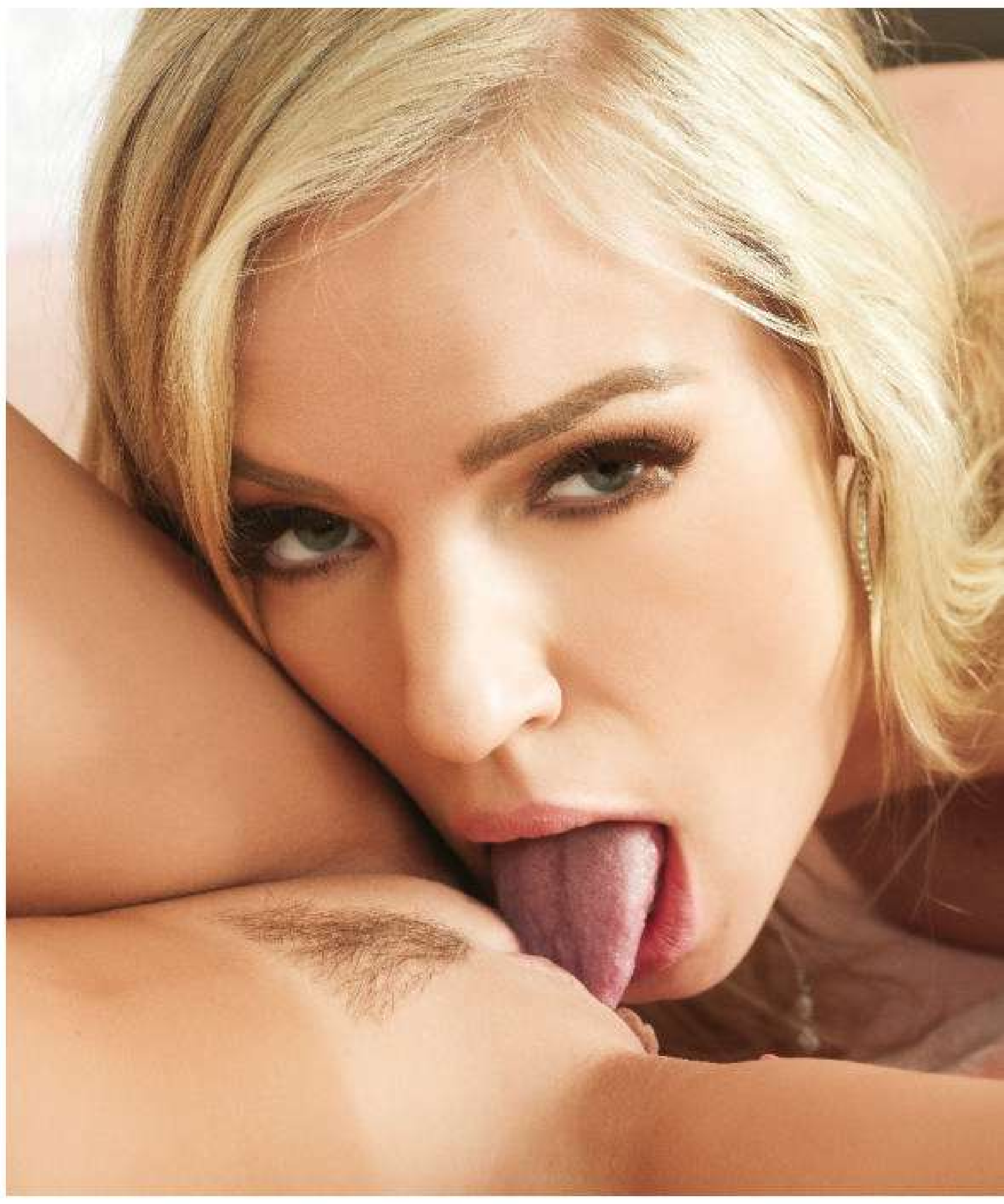
PAIGE OWENS

RACHAEL CAVALLI & CHARLOTTE SINS



VAL DODDS & KYLIE LE BEAU

ABELLA DANGER

JULES JORDAN'S ASS WORSHIP 17

JULES JORDAN VIDEO. DIRECTOR: JULES JORDAN. STARRING: SAVANNAH BOND, ABELLA DANGER, GINA VALENTINA, ALBY RYDES, KISSA SINS, LANA RHOADES, MARKUS DUPREE, STEVE HOLMES, CHRIS STROKES & JULES JORDAN.

Weighing in at a hefty two discs, *Jules Jordan's Ass Worship 17* offers plenty of opportunities to bow at the altar of anus and clasp your hands in something resembling prayer. There are enough callipygian cum-targets on display here to make Robert Crumb blush. The festivities begin in Miami Beach, where the Blue Angels are soaring overhead, the American flag is flying, there's a motocross competition underway, and Kissa Sins is shaking her jaw-dropping booty for all it's worth. Tatted-up brunet bombshell Sins provides a playful, slow build—it's 20 minutes before we get within spitting distance of a sex scene—prior to undergoing an epic banging. Sins' mating call veers between demonic growling and yodeling as her pussy is drilled. When her bunghole is breached, Sins' face stretches like the dude's in Edvard Munch's *The Scream*, and it's not long before her turd-cutter is similarly distended. Sins' scene ends with a splattering of nad nectar to her clean-shaven cleft—an odd choice for an offering that purports to be all about the ass, but there ya go. Alas, not all of the talent is as scintillating as Sins; with her plump-lipped trout-pout and vacant-eyed stare, blond fuckbot Savannah Bond seems little more than a RealDoll with a pulse. Luckily, Abella Danger and her world-famous ass chute turn up next for a scorching scene with Steve Holmes. Danger's dumper is a muscular wonder—she could probably squeeze a lump of coal into a diamond between her cheeks—and big as Holmes' cock is, Danger's derriere devours it. *Ass Worship 17* is a little half-assed, but it's still good, cheeky fun. **—P.D.R.**

ALBY RYDES

SAVANNAH BOND

KISSA SINS

LANA RHOADES

GINA VALENTINA

JANE WILDE

ENJOY

PHOTOGRAPHY BY
LARRY FLYNT PRODUCTIONS

My favorite thing to do in the summer is go to the beach with friends, have a barbecue or be around people and nature. The air smells different in the summer. It's fresh and clean, the greens are brighter, and everything just seems more beautiful. I'm definitely an outdoorsy person. I like to hike, watch sunsets and be in nature. I think it's cool that the best things in life are not man-made!

"HUSTLER is iconic. To me, it means hot girls, glamor and beauty. I like women and men, but in my real life, I *love* orgies! Group sex is fun to me—I truly get into fucking more than one person at a time. I think the secret to great sex is just to let go. Enjoy yourself."

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ANALPRINCESS - i only wish you were here to put your cock in my tight ass!

ANALPRINCESS - first i would spit on it and rub your cock all over my vagina before sitting it in my ass!

CUMJEANSXXX - crap i wish i was in that room with you to rub your pussy till you came. i want all of you!

ANALPRINCESS - you turn me on you motherfucker. you must have a big dick to talk all that shit. i'll give you my private email so you could send me that dick pick

CUMJEANSXXX - please do! you'll be dreaming of my cock for the rest of your life. i want to cum all over your ass. give me your ass!!!!!

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KITTY QUINN

"I'm a mischievous little minx always looking for my next pleasurable adventure," proclaims Kitty Quinn, 26, a "silly, assertive, motivated and very, very naughty" cam model residing in Asheville, North Carolina. "I love modeling nude because that's when I feel the most beautiful and free." The 5-foot-6 Blue Ridge Mountains goddess continues, "My hobbies are painting, hiking, masturbating and watching films. *Star Wars*, *The Lord of the Rings*, *Barbarella* and *Conan the Barbarian* are just a few of my favorites." Kitty gets herself off frequently, but she's much happier with a partner. "I have a big thing for older men with beards and silver running through their hair," she admits. "I *love* doggy-style because that's when I can feel the deepest penetration." Kitty—a South Florida native whose musical listening habits include Daft Punk, Elvis Presley, Tobi Lou and KISS—concludes, "Most of my cosplay work is extremely kinky. Some people may find it controversial, but sexual expression is a huge part of my existence and purpose here on Earth. Sexuality is my spirituality. My superpower is squirting!" —*Photos by Anthony Randall*

“Making love in a forest on top of a mountain is one fantasy of mine. Another is ordering a perfect stranger to watch me play with myself!”

Official website: KittyQuinn.com
Instagram & Twitter: @MissKittyQuinn
Facebook.com/MissKittyQuinn

ASHLEY ALEIGH

"I'm a big fan of HUSTLER, and I love being nude in front of a camera!" raves Ashley Aleigh, 21, from Santa Cruz, California. In tune with her self-assessment—"down-to-earth, easygoing and nice"—Ashley enjoys "healthy living and eating, hanging out with friends, rolling a great joint, going to the beach or pool when it's nice out and watching TV when the weather sucks." The 5-foot-7 skin-mag rookie digs *Stranger Things*, *Once Upon a Time*, *Haters Back Off* and *Westworld*, but another genre is more rewarding: "Rap and hip-hop always lift my mood and make me feel good," Ashley discloses. "I also like singing along to country music and Disney songs." Making others feel good is her amorous virtue. "I'm a sexually dominant, expressive, open-minded pleaser. I love face-sitting, ass and pussy worship, sensual teasing of the body, doggy-style, missionary and BDSM, especially with submissive kinky males." Blessed with a killer booty, Ashley recalls, "I've had amazing anal sex a few times. I've found that sometimes I like it more than vaginal. My most memorable experience, however, was blowing this guy in the driveway in front of my neighbors' place. Then I couldn't wait anymore and made him fuck and creampie me in the trunk of the car. It's superhot being in public and getting fucked!" No wonder Ashley is racking up a slew of internet porn gigs. *—Photos by Wolf Whistle Studios*

"I have an erotic massage-oil-squirting fantasy that has yet to come to life. And I'd love to get fucked while my pussy is being licked. So hot!"

Twitter: @AshleyAleighXXX

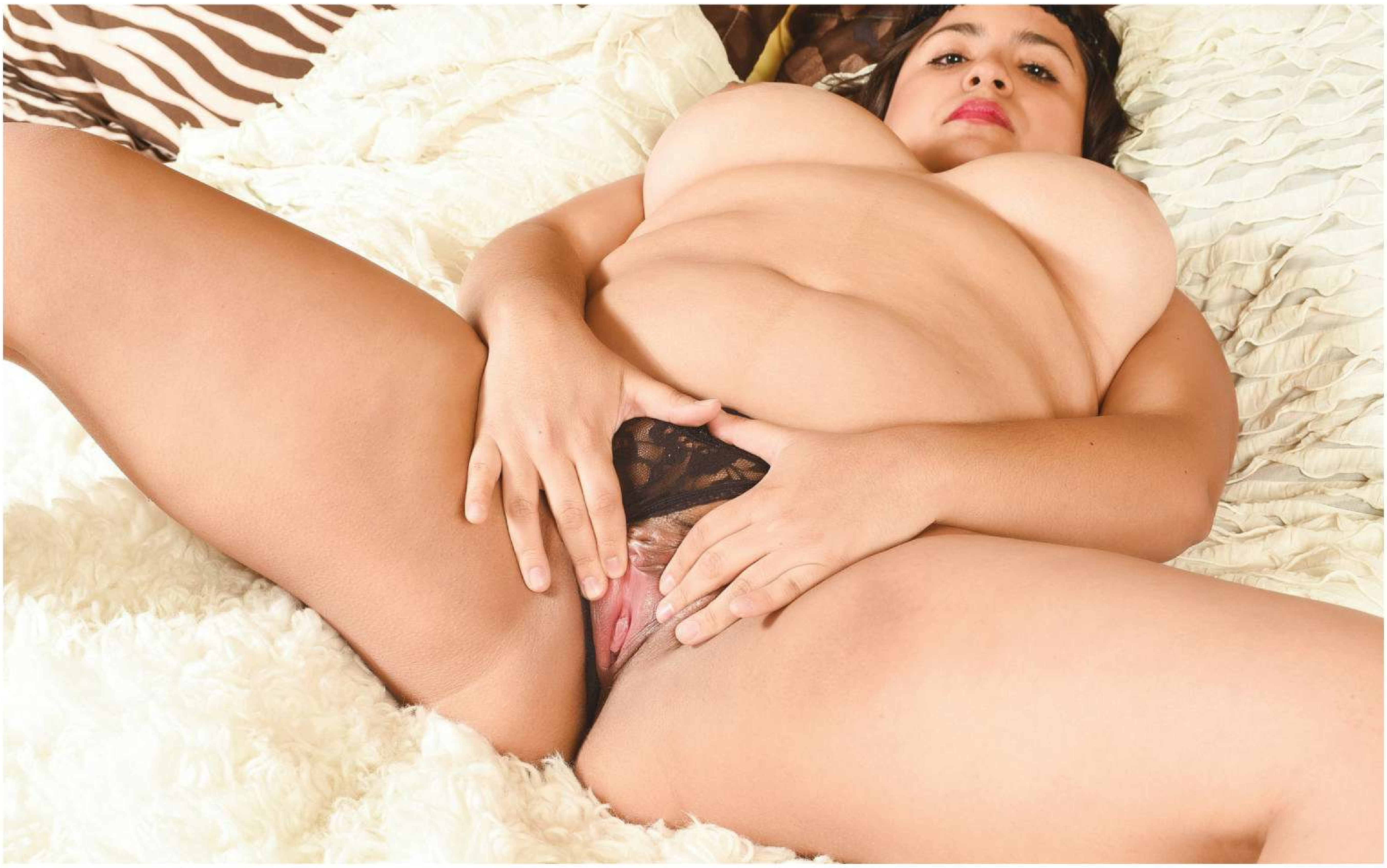
"I personally *hate* any sort of body hair. I think it's gross. A bald, smooth pussy is a must! It's supersexy to be sleek and hairless."

Twitter: @DaphneGaspard1

DAPHNE GASPARD

Hailing from Las Vegas, Nevada, Daphne Gaspard is tickled pink to be here. "HUSTLER is a very well-received publication, featuring thousands of beautiful girls," the 28-year-old exotic dancer and sex worker acknowledges. "What better compliment than to be showcased in your magazine?" The 5-foot-2 Latina goes on to tell us, "I'm an articulate, intelligent, charismatic young woman. I adore reading, singing and rock. Some of my favorite groups are Black Sabbath, Bring Me the Horizon, Judas Priest and Nickelback." Daphne adds, "I'm fanatical about dramas. Some of my all-time-favorite movies are *Titanic*, *Memoirs of a Geisha* and *The Phantom of the Opera*." As for sex, Daphne reveals, "I'm open to all new experiences no matter how outlandish they may seem. I masturbate almost daily, and I'm very bi. I love, love, love women. They are so beautiful and have so much to offer the world. I also have a whole closet filled with kinky sex toys—everything from dildos to sounding rods, nipple clamps and electric wands." When on call at northern Nevada's KitKat Ranch, Daphne isn't all about one-on-one parties. "I love having sex with couples," she explains. "Exploring their sexual fantasies together can build trust within the relationship." *—Photos by Friend*

“There are very few things I have yet to try, but some of my sexual fantasies revolve around splattering food or paint on my partner or partners. I love getting messy in bed.”



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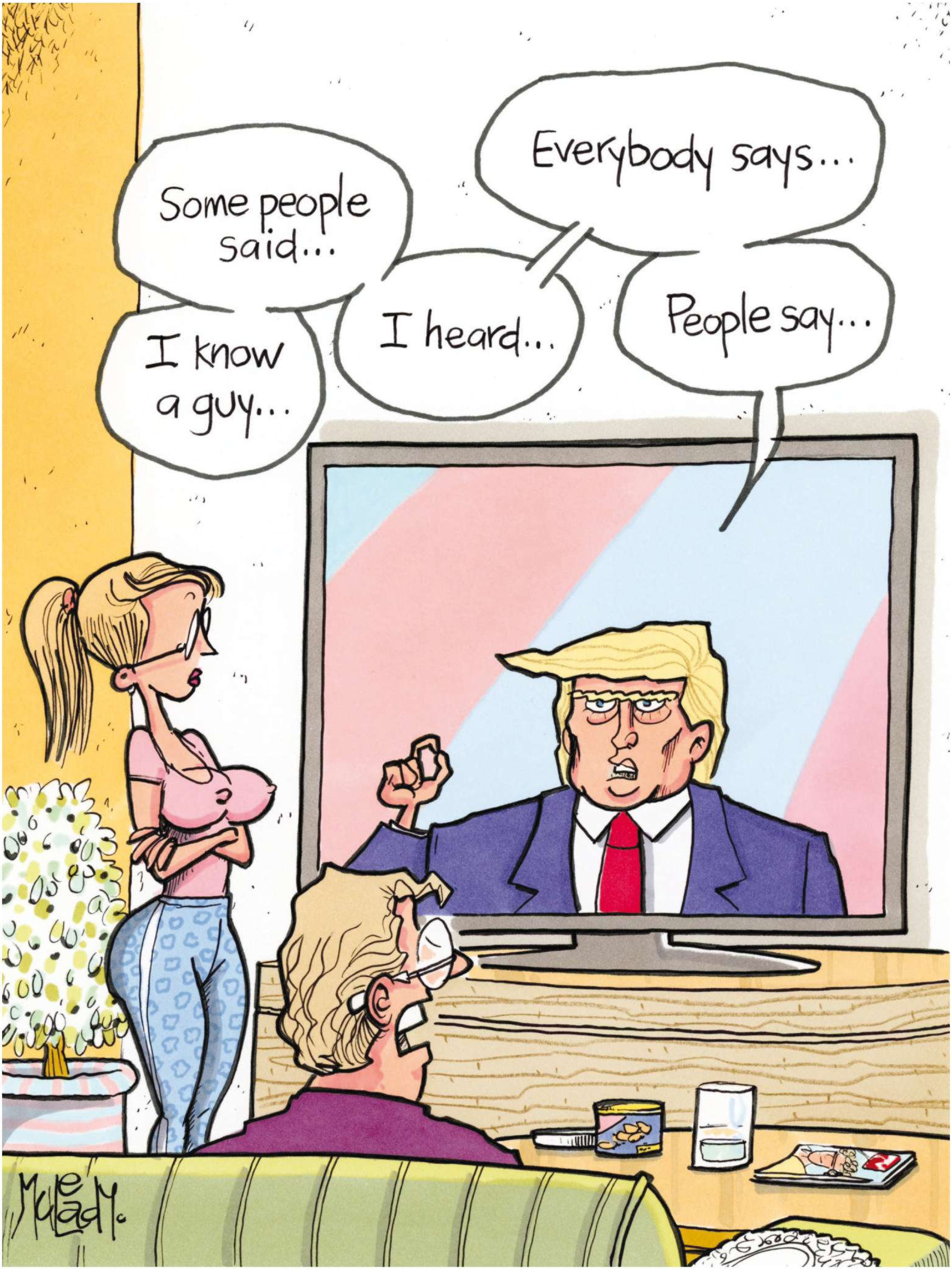
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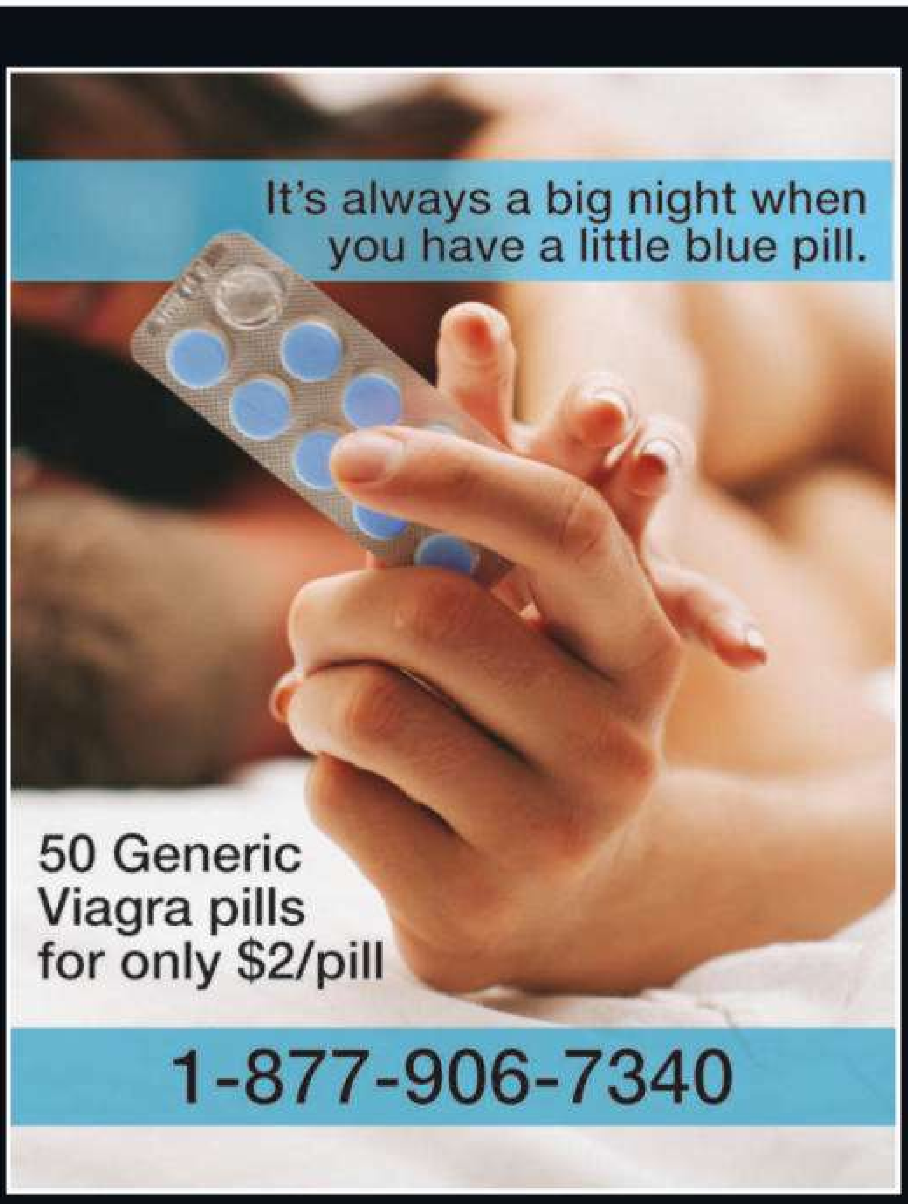
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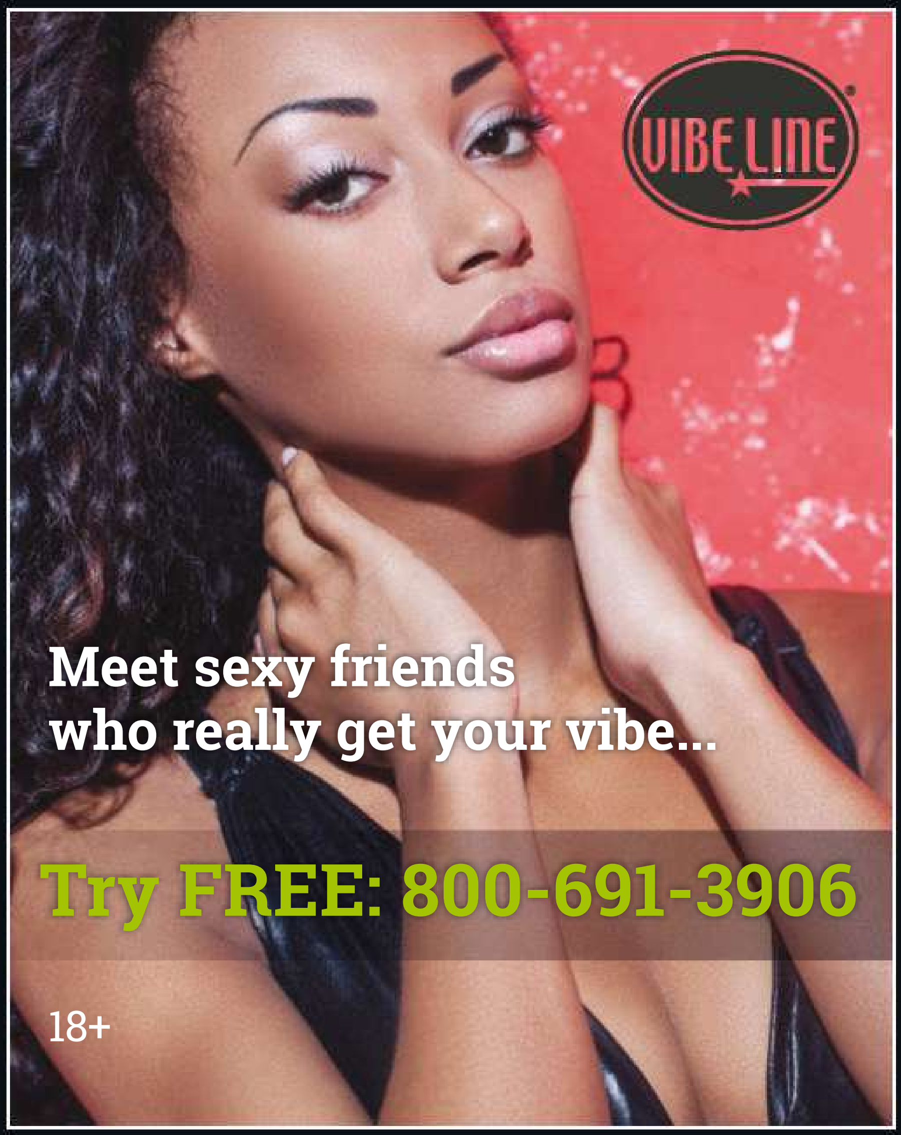
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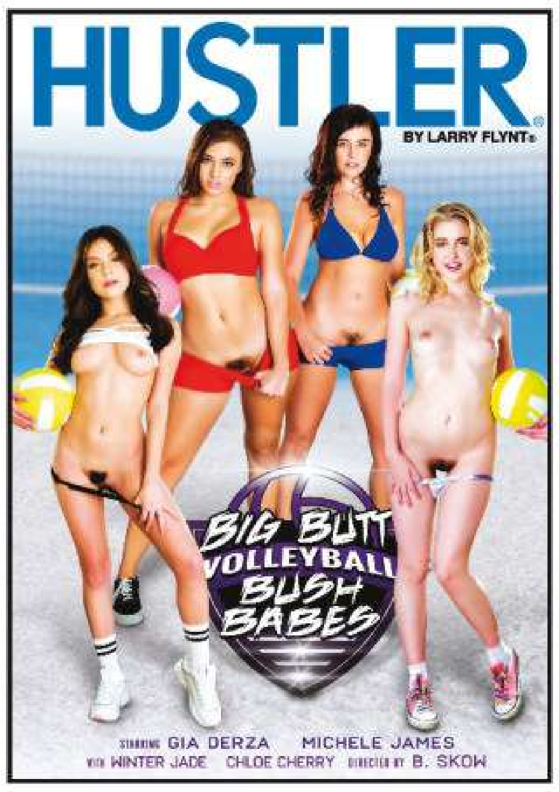
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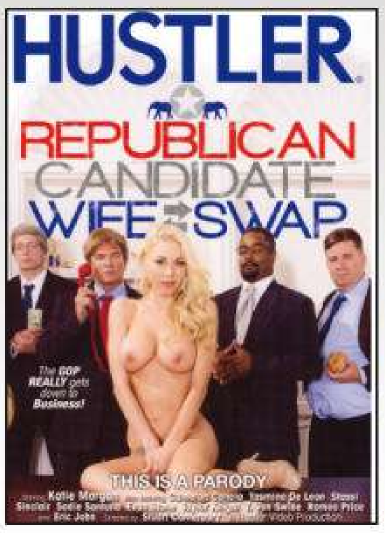
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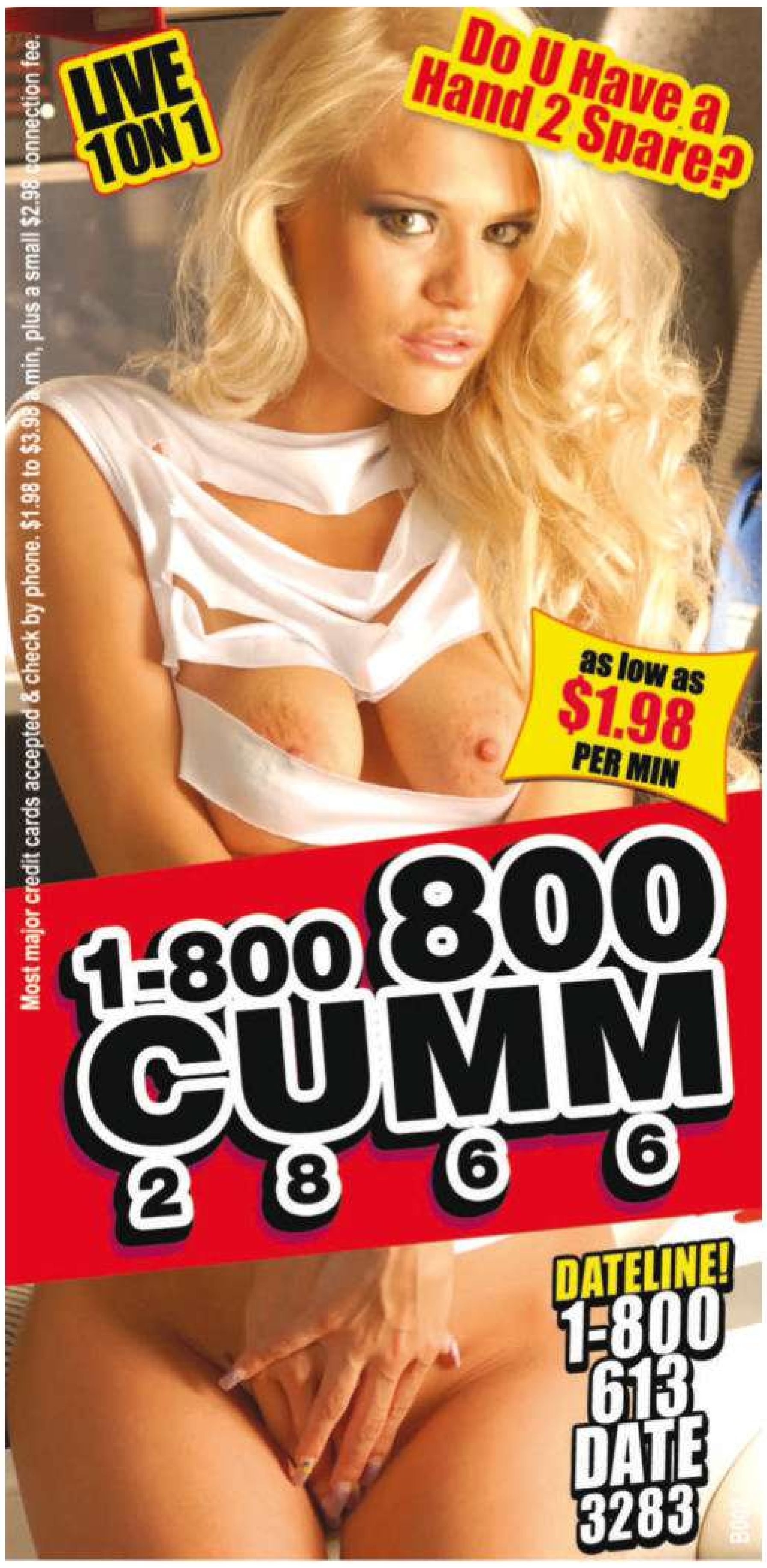
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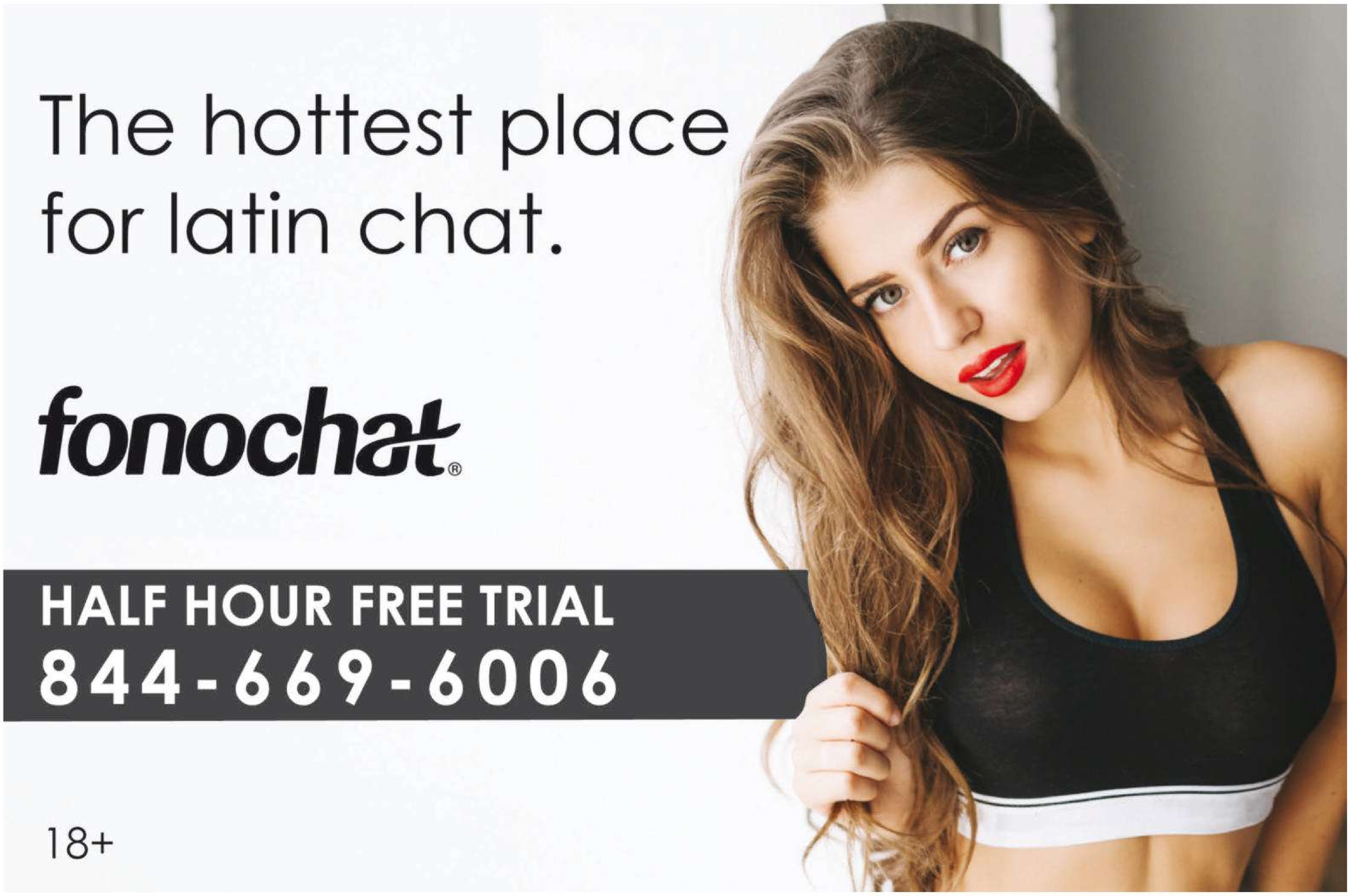
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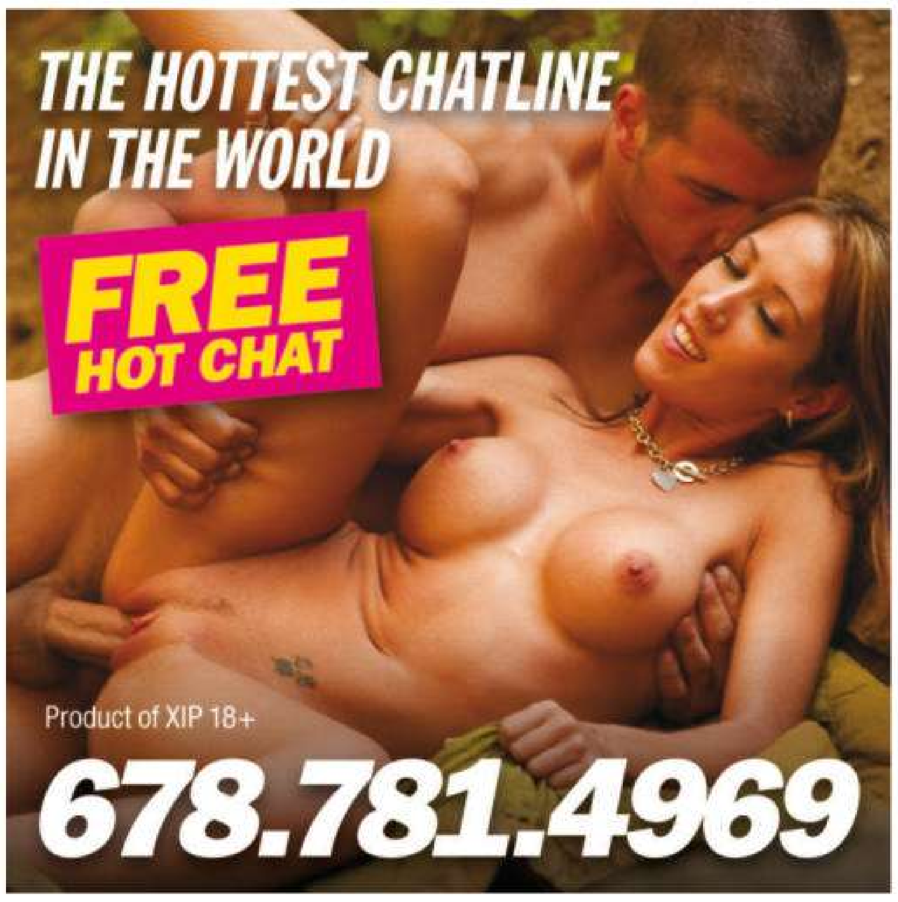

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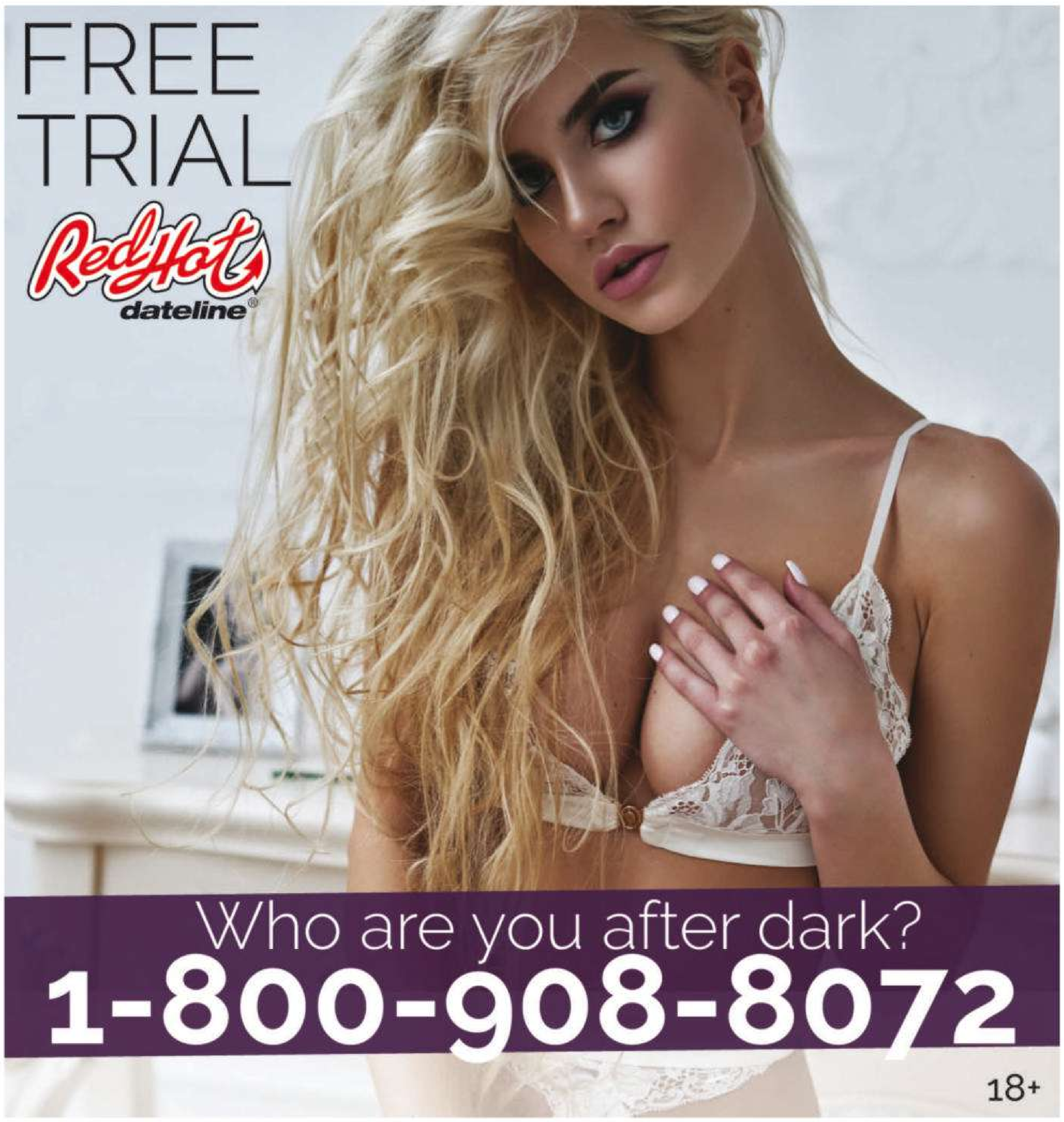
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SHIPSHAPE

HUSTLER CLASSIC
DECEMBER 2004

PHOTOGRAPHY BY
MATTI KLATT

Hailing from Tulsa, Oklahoma, **Avery** is a free spirit who lives by the seat of her pants—but only when she's wearing any! After spending two years as an exotic dancer in South Carolina, the "professional exhibitionist" moved to Las Vegas to practice her trade.

Mom knows what she's been up to, but Dear Old Dad is totally in the dark. "I told him I work at a nightclub," giggles the mischievous Midwesterner, who pictures herself as a boring girl because she enjoys video games, bicycling and writing. "I keep a journal of all the crazy stuff that happens to me at strip clubs," she remarks.

Nudie-bar customers constantly hit on the 22-year-old Virgo. "They usually ask me to come back to their hotel room when I get off work," **Avery** laughs. "The guys only want it because they can't have it. If they were to actually get some from me, they'd probably think I was no big deal." We'd like to test that theory out—in the name of science, of course.

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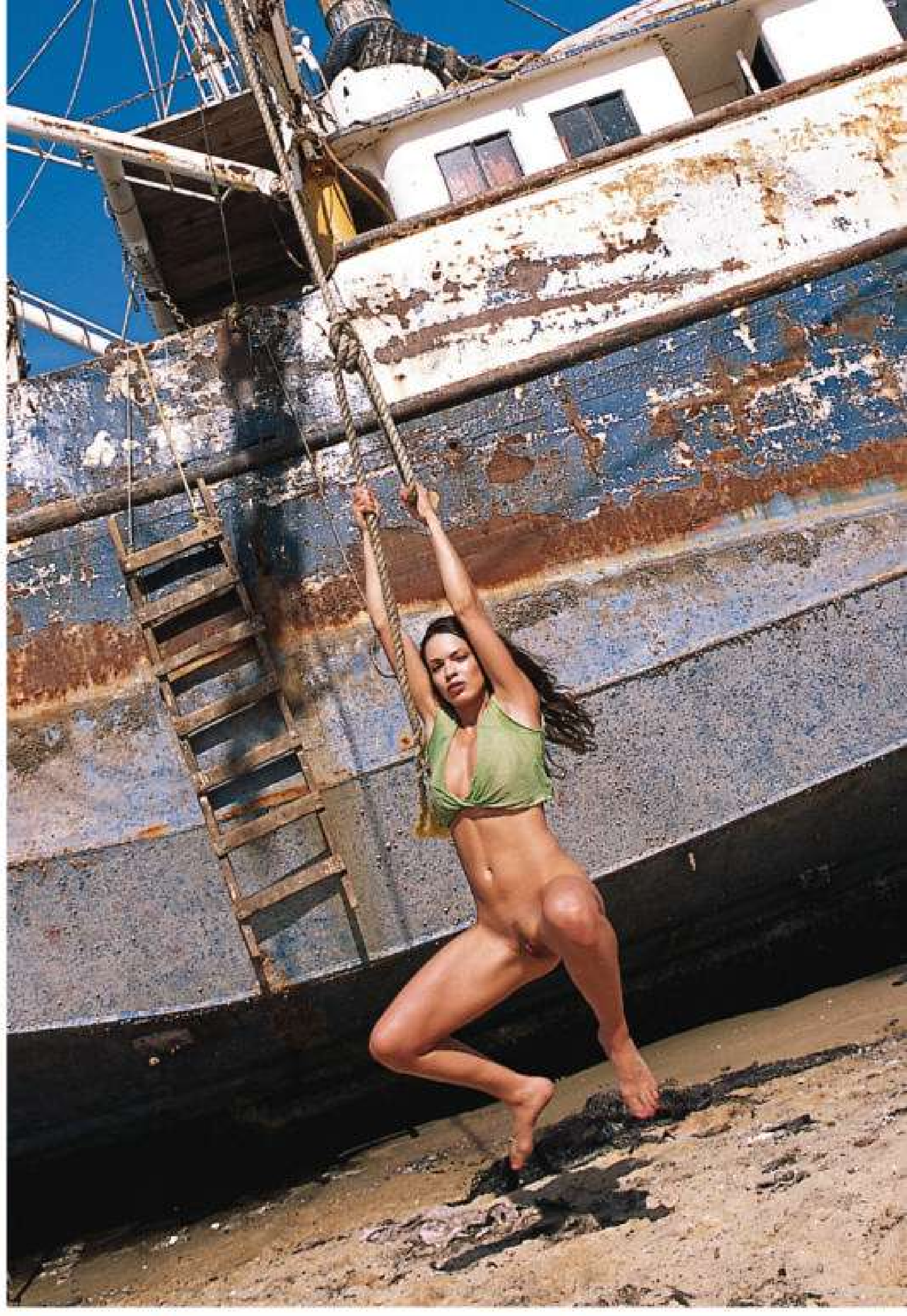

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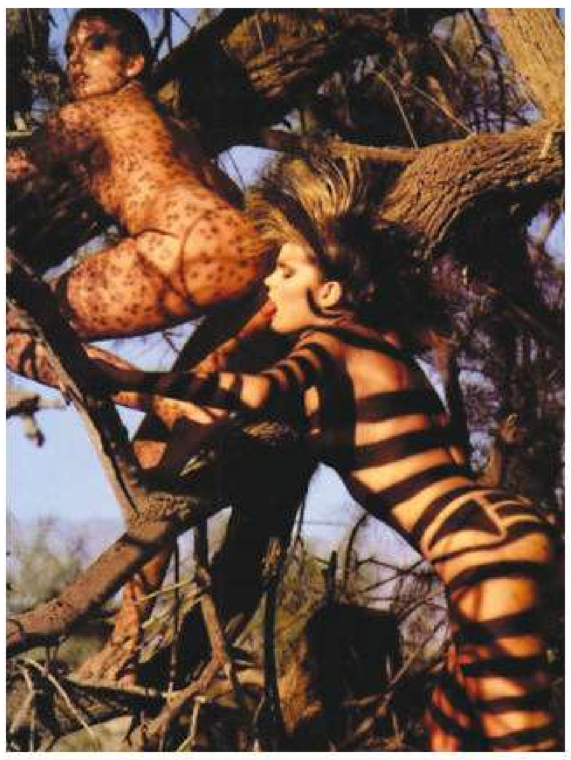

HAPPY 46TH ANNIVERSARY!

Hardcore since '74. HUSTLER celebrates 46 years of thought-provoking features, outrageous humor and stunningly beautiful women with a look back at cool classic photo-sets, cartoons and some words of wisdom from our fearless leader, Larry Flynt.

SOCIALISM RETURNS, AGAIN

Today a majority of young Americans view socialism as an attractive option to the ever-widening inequalities of income and wealth in the capitalist U.S. Join Dr. Richard Wolff as he guides us through the history and evolution of socialism to detail true democracy in action.

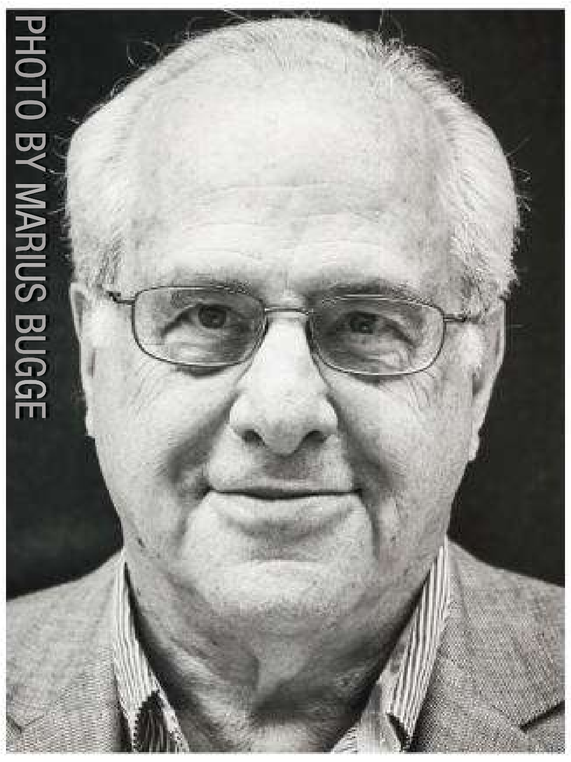

PHOTO BY MARIUS BUGGE

PORN ROYALTY KATIE MORGAN & EVAN STONE

Katie and Evan are gorgeous, hilarious and madly in love. We catch up with this power couple at their home in Vegas to discuss the hustle and bustle of triple-X, their zoo of pets and the dangers of drinking Jäger. Interview by John Blaylock. Photos by Steve Prue.

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